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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | JUNE 5 - 11, 2013 | VOL. 47, NO. 36 | FREE



**‘Spark: A Burning Man Story’ opens DocFest 2013 — but is it bold propaganda?**  
**Plus: Bettie Page, Magic Camp, K2 tragedy, and more sizzling real-life flicks**  
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AP IMAGES PHOTO BY RON LEWIS

# BURNING DOCS

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The unaccountability of social media **P11**

## NO SECURITY

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## IT'S SO AWFUL EVEN FEINSTEIN DOESN'T LIKE IT

We stumbled on an interesting bit of history the other day, involving Sen. Dianne Feinstein and the 8 Washington project. Twice — in 1984 and again in 2003 — Feinstein weighed in publicly against similar proposals for condos on the site now used as a swim and tennis club. In a May 9, 1984 letter to the San Francisco Redevelopment Agency Commission, then-mayor Feinstein objected to a plan by the owners of Golden Gateway to put up nine-story condo project, saying that “to tear up the present tennis courts to crowd a condominium tower on the site would be regrettable.” That was remarkable: Feinstein was the developers’ darling, the most pro-growth mayor in modern history. She never opposed any highrise tower of any sort, anywhere. Except, apparently, on the 8 Washington site. Nine years later, by then a senator, Feinstein dashed off another letter, this time to the Planning Department, denouncing a \$39 million condo plan and concluding: “Please oppose further development of Golden Gateway Swim and Tennis Club.”

Are some project so utterly awful that even Dianne Feinstein can’t stand them? Apparently so: When 8 Washington came before the Democratic County Central Committee in May, Feinstein’s representative declined to support it.

## THANKS, ARNOLD

State Sen. Mark Leno chairs the conference committee that’s handling the Legislature’s approach to the California budget, and for once, it hasn’t been all misery. That’s because there’s a bunch more money coming in — some of it from the new tax measure voters approved in November. Problem is, Governor Jerry Brown is using the most pessimistic possible projections for future revenue, and the Leg wants to pass a budget that assumes a little more is going to be available. According to Leno, there’s an easy way to do it: Increased payments to schools would be made only if the money actually showed up. The Leg plan “pays down out debt faster, increases spending on schools, and increases the total revenue. What part of that doesn’t the governor like?”

Well, since Brown has a bit of Governor Grinch in him, we’ll see how he responds. But no matter how it plays out, Leno said, it’s frustrating that so many cuts have taken place and there’s so much need to restore services -- more than can happen this year. “It’s going to take us some time to get out of this hole, because it took us ten years to get into it. Thank you, Arnold Schwarzenegger.”



## SENSUAL CAT ART

Beaters of the city’s sidewalks in the Mission and Haight are well accustomed to DJ Primo Pitino’s flyer art — the creator of such parties as the long-running Oldies Night and 2 Men Will Move You always has new promo images stapled to the city’s poles and stuck in shop windows. But Pitino took it up a notch last month when he debuted a series of colorful paintings at Four Barrel Coffee looking all the world like the dancefloors he presides over, populated largely by colorful felines. Given the cat mania currently gripping the city, the fluid works are worth a look before they come down near the end of the month.

“Come To My DJ Night” Four Barrel Coffee, 375 Valencia, SF. [www.fourbarrelcoffee.com](http://www.fourbarrelcoffee.com); [2menwillmoveyou.tumblr.com](http://2menwillmoveyou.tumblr.com)

## INSURANCE INDUSTRY PAL RUNS FOR OFFICE IN BERKELEY

Sam Kang, a consumer-protection lawyer who gave Mercury Insurance cover in its effort to cheat consumers last year, is exploring a run for an East Bay state Assembly seat. Kang brought his employer, the Greenlining Institute, on board as the only reputable consumer group to endorse Mercury’s Prop. 33 on the November, 2012 ballot. The proposition, largely funded by Mercury and its founder, billionaire George Joseph, would have allowed companies to charge higher rates to people who didn’t have continuous coverage — in other words, people who, for environmental or financial reasons, stopped driving for a while would get screwed if they bought a car later. Kang’s support for the measure came shortly after Joseph handed Greenlining a \$25,000 check.

So will Joseph be funding this run for the Berkeley/Oakland seat now held by progressive stalwart Nancy Skinner? Kang told us the insurance magnate had “zero impact” on his decision to consider running — although the two are in frequent contact. “He asked me to check in from time to time, to give my thoughts on things,” Kang told us.

## NO FRACKING WAY, GUV

The battle to stop hydrofracking — the dirty process of extracting oil from shale — in California is shifting to the governor’s office after a bill in the state Assembly was scaled so far back that it no longer has any teeth. AB 1323, by Assemblymember Holly Mitchell, would have imposed a state-wide moratorium on fracking until an independent evaluation of health and environmental impacts could be completed. The amended bill now delays fracking only until the state Department of Oil, Gas, and Geothermal Resources finalizes regulations. So a coalition of more than 100 environmental organizations is holding rallies, collecting petitions, and planning a full-scale campaign to get Jerry Brown (who once was an environmentalist) to stop loving the oil industry. Hope this works out better than the Medfly.

AP IMAGES PHOTO BY ED ANDRIESKI



## POLITICAL ALERTS

### THURSDAY 6

#### RESISTING GENTRIFICATION IN SAN FRANCISCO

The Green Arcade bookstore, 1680 Market, SF. [www.thegreenarcade.com](http://www.thegreenarcade.com). 7-8:30pm, free. San Francisco author and political economist Karl Beitel will discuss his new book, *Local Protest, Global Movements: Capital, Community, and State in San Francisco*, which chronicles the history of anti-gentrification and housing rights activism in the city. The book focuses on the broader historical, political and global context of urban movements. Book talk followed by discussion.

#### PATENT PENDING: THE RISE OF GM HUMANS

Brower Center’s Goldman Theater, 2150 Allston, Berk. [www.browercenter.org](http://www.browercenter.org). 7:30pm, free. In 1997, New York Medical College cell biologist Stuart Newman applied for a patent on a “humanzee” — part human, part chimp — to call attention to the ethical hazards of biotech patenting. Last year, researchers in the UK and US sought approval for creating and implanting genetically modified human embryos. What is the state of human genetic modification? What is at stake for the species? Join Stuart Newman, PhD, in conversation with Milton Reynolds of *Facing History and Ourselves* for this talk, part of an East Bay Conversations series on the Promises and Perils of Biotechnology.

### SATURDAY 8



#### TENTH ANNIVERSARY WORLD NAKED BIKE RIDE

Justin Herman Plaza, 1 Market, SF. 10:30am-4:30pm. Organizers of San Francisco’s Tenth Anniversary World Naked Bike Ride are hoping for the largest turnout yet. Meet on the north-east side of Vaillancourt Fountain at 10:30am to spend half an hour primping with body and face paint, then get ready to ride as bare as you dare. Route will pass through Fisherman’s Wharf, the Marina, Lombard, North Beach, the Embarcadero, the Civic Center, the Haight, past Golden Gate Park, and finally to Ocean Beach. The WNBR is part of a global campaign against oil dependency. | GETTY IMAGES PHOTO BY SCOTT BARBOUR

### TUESDAY 11

#### OUR VANISHING CIVIL LIBERTIES

St. John’s Presbyterian Church, 2727 College Avenue, Berk. 7:30-9:30pm, free. This panel talk on the erosion of civil liberties will feature Birgitta Jonsdottir, a member of Icelandic Parliament, Wikileaks and Bradley Manning supporter, and poet; Daniel Ellsberg of Pentagon Papers fame; and Nadia Kayyali of the Bill of Rights Defense Committee. Panelists will hit on concerns such as indefinite detention, the National Defense Authorization Act, police militarization, and the prosecution of whistleblowers.



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SECTION ILLUSTRATOR LISA CONGDON

CONTRIBUTING ARTISTS MATTHEW GINNARD,

KEENEY + LAW PHOTOGRAPHY, MIKE KOZMIN,

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# When the Coastal Commission fails

BY SUE ENGLANDER, ARTHUR FEINSTEIN,  
MIKE LYNES, AND KATHERINE HOWARD

**OPINION** The sensationalist title of the SFBG article “Fornication loses to soccer fields” (5/15/13) overshadows the far-reaching implications of the Coastal Commission’s rubber-stamp of San Francisco’s Beach Chalet soccer complex. Lost in the article is the story of what really happened: powerful political interests leaned on the commissioners to abrogate their responsibility to protect the California coast.

Project supporters repeated the fallacy that seven acres of artificial turf and 150,000 watts of sports lighting next to Ocean Beach would stem the flight of families from the city. Notably, none of the commissioners acknowledged that the City of San Francisco’s own environmental impact report identified an alternative that meets the project goals—including the need for playtime—without any impact on the coastal zone. In fact, the “need” argument is a red herring to push through a pet project.

When the commissioners approved the Beach Chalet’s 150,000 watts of lights — situated only 500 feet from the beach — they did not even discuss the impacts from sports lights. They disregarded their own staff report — which said much of what opponents of the project have been saying for years — and ignored copious evidence from well-credentialed experts demonstrating the city’s faulty environmental analysis on the negative biological and aesthetic impacts of lights on people and wildlife in the coastal zone.

Only Commissioner Steve Blank seemed willing to uphold his duty to protect the coastline. Blank reminded the panel that its mandate is to uphold the Coastal Act and protect the interests of the 38 million Californians in our shared coastline. The California

coastline has remained protected for decades due to the diligence of past commissions. The commission is supposed to transcend local politics. But the remaining commissioners failed to do this.

The approval of the Beach Chalet project is not just the acquiescence of the Coastal Commission to a single project but an all-out attack on coastal protections. Now, any developer who can trump up claims of local need for recreation can expect this commission to rubber-stamp its project.

Anyone concerned about the integrity of California’s coast should be outraged. We encourage you to let your elected representatives know that if the Coastal Commission members can’t abide by the Coastal Act, they should be replaced before they can do even more damage to our remaining coastline.

For those not at the hearing, the SFBG headline refers to the claim that the Beach Chalet is a cruising ground for gay men, a claim used to sensationalize the issue and also to assert that healthy, all-American recreation field would make the area “safe for children.” This homophobic tactic was a recurrent theme during local hearings and has been deeply felt by the LGBT community.

The battle for our parkland is not over. There is currently a CEQA lawsuit in the courts; in addition, a broad coalition of groups is moving forward to continue to fight this project. Join with them — it will take everyone’s participation to win back our parkland, our beach and our coast. **SFBG**

*Sue Englander is an Executive Board member, Harvey Milk LGBT Club. Arthur Feinstein is chair of the Sierra Club, Bay Chapter. Mike Lynes is executive director of the Golden Gate Audubon Society. Katherine Howard is a member of the Steering Committee of SF Ocean Edge.*



## THIS MODERN WORLD

### RELATIONSHIP TALK



by TOM TOMORROW



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# Tenants subsidize landlords

BY TIM REDMOND  
Tredmond@sfbg.com

**EDITORS NOTES** It’s as if someone has some kind of auto-respond system: Every time I write about housing or rent control, one of the trolls who comments on the Guardian politics blog complains that landlords are “subsidizing” longterm tenants.

That’s a complaint I’ve heard plenty of times before — rent control is a “subsidy” because property owners have to allow the use of their property for a lower rate than the current market might allow.

And it’s completely wrong. In fact, it only takes a basic understanding of economics to realize that in many cases, tenants are subsidizing their landlords. That’s how the business works.

You don’t have to read Karl Marx to learn that in a capitalist system, the owner of a business typically pays his or her employees less than the value they bring to the operation; the difference is what’s called “profit.” It’s how American capitalism works.

Same way, when a landlord signs a rental agreement with a tenant, the rent he or she charges is typically enough to: (a) cover that tenant’s portion of the building mortgage; (b) cover expected maintenance costs, and (c) provide the owner with a profit. Not that many landlords go into the business to lose money, or to break even.

I have a friend who bought a multi-unit building in the East Bay a few years ago, and it’s a great deal for him: He lives in one unit, and the tenants in the other units pay enough rent to cover most of the mortgage. So my friend’s housing is practically free. The tenants are subsidizing him.

Now: Add in rent control, and what do you get? The same exact situation. At the time a landlord and a tenant agree on a lease, the payments are adequate to cover the landlord’s costs plus a margin of profit. (Otherwise the landlord would be a fool to sign the lease.) Over time, the rent goes up a little bit every year. The landlord’s mortgage either stays the same,

or, these days, goes down after a refinance at the lowest rates in history. The landlord’s next biggest expense — property tax — goes up by less than the allowable rent increase most years. So every year, the tenant pays the landlord more than it costs the landlord to provide the housing. Every year, the vast majority of landlords in San Francisco make a profit.

Yes: a rent-controlled unit prevents someone who bought a building years ago and has longterm tenants from making even more of a profit. It is, and should be seen as, a way of limiting profit on rental property to a reasonable amount, not to what a speculative market could bring. That’s fair; housing is a public right, and should be regulated a little like a public utility. (PG&E gets to make a profit every year, but not an unlimited profit.)

But like workers in a capitalist system whose product of labor subsidizes the profit of the owners, tenants in San Francisco are subsidizing landlords. That’s how the private housing market works. **SFBG**



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EAST BAY EXPRESS

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Image: Erica Kremenak, *Water Dragon*, 2012, Oil, alkyd and cold wax on panel. Image courtesy of the artist.

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LEFT, ASSEMBLYMEMBER TOM AMMIANO LOOKS ON AS LAWMAKERS FAIL TO APPROVE HIS MEDICAL MARIJUANA BILL AT THE CAPITOL IN SACRAMENTO ON MAY 31 DUE TO A "PROCEDURAL MISTAKE." RIGHT, SEN. MARK LENO GOT MOST OF HIS MAJOR LEGISLATION THROUGH. AP IMAGES PHOTOS BY RICH PEDRONCELLI

# SH!T H@#PENED

5.29-6.4.2013

## 💰 A BETTER BUDGET — FOR SOME

Mayor Ed Lee has released his proposed 2013-15 city budget, a \$7.9 billion spending plan that he said reflects the "San Francisco values of fiscal responsibility, social responsibility, and investment in our city's future."

It's the biggest budget in city history, divided almost equally between a \$3.9 billion General Fund budget and self-supporting enterprises such as the airport and San Francisco Public Utilities Commission, and it has been buoyed by increasing tax revenues — and progressive reforms such as a hike in the real estate transfer tax.

Lee didn't mention the tax increase in his speech, focusing instead on his "strategic investments in job creation," which have actually been a mixed fiscal bag given the tax breaks used to support them. The Mid-Market Payroll Tax Exclusion, for example, allows Twitter and other tech firms to avoid paying taxes on new hires.

Lee has used some of the improving revenue stream to avoid the cuts to social services that mayors have routinely proposed in recent years, which the supervisors then work to undo in a budget dance that has gotten tiresome for many of the players involved. "This year, I proposed a budget that protects our social safety net," Lee said.

But some supervisors and social service providers say the mayor didn't go far enough, and they say the improving fiscal situation should be used to restore some of the deep budget cuts made under Mayor Gavin Newsom's administration and to provide better services to the neighborhoods.

"There's a lot more money in the budget, but it's not being



## % WINS, AND SOME LOSSES, IN SACTO

The state Assembly and Senate passed the usual flurry of bills on May 31, the last day for initial-house approval, with some unusual drama that temporarily sidelined a medical-marijuana bill by Assemblymember Tom Ammiano.

By the time it was all over, several other Ammiano bills passed, a measure by Assemblymember Phil Ting to ease the way for a Warriors arena on the waterfront won approval, and state Sen. Mark Leno got most of his major legislation through.

The pot bill, AB 473, would have established a state regulatory framework for medical cannabis, something that most advocates and providers support. Still, because the subject is marijuana, it was no easy sell — and at first, a lot of members, both Republicans and Democrats, expressed concern that the measure might restrict the ability of local government to ban or limit dispensaries.

Ammiano, in presenting the bill, made it clear that it had no impact on local control, and that was enough to get 38 votes. Typically, when a bill is that close to passage, the chair asks the sponsor if he or she wants to "hold the call" — that is, freeze the vote for a few minutes so supporters can make sure all of their allies are actually on the floor and voting and to try, if necessary, to round up a couple of wobblers.

In this case, though, Speaker Pro Tem Nora Campos, of San Jose, simply gavelled the vote to a close while Ammiano was scrambling to get

her to hold it. "That's very unusual, not good behavior," one Sacramento insider told me.

Ammiano was more respectful toward Campos, simply calling it a "procedural mistake." He told us he would be looking for other ways to move the bill. "The door is never fully closed up here," he said.

However that turns out, the veteran Assemblymember, now in his final term, won a resounding victory with the passage of his Domestic Workers Bill of Rights, AB 241. The bill would give domestic workers some of the same labor rights as other employees, including the right to overtime pay and breaks. "These workers, who are mostly women, keep our households running smoothly, care for our children, and enable people with disabilities to live at home and remain engaged in our communities," Ammiano said. "Why shouldn't they have overtime protections like the average barista or gas station attendant?"

An Ammiano bill restricting the ability of prosecutors to use condom possession as evidence in prostitution cases also cleared, as did a bill tightening safety rules on firearms.

Ting's bill, AB 1273, would allow the state Legislature, not the Bay Conservation and Development Commission, to make a key finding on whether the new area is appropriate for the shoreline. Mayor Ed Lee and the Warriors strongly backed the measure, clearly believing it would make the path to development easier. Ammiano voted against it — showing that the

San Francisco delegation is by no means unanimous on this issue.

Leno had a string of significant victories. A bill called the Disclose Act, which would mandate that all campaign ads reveal, in large, readable type, who is actually paying for them, cleared with the precise two-thirds majority needed — and it was a straight party-line vote. Every single Republican was in opposition. "They know that if their ads say 'paid for by Chevron and PG&E,' they won't work as well," Leno told us.

He also won approval for a bill that would ease the way for people wrongfully imprisoned for crimes they didn't commit to receive the modest \$100 a day payment the state theoretically owes them. There are 132 people cleared of crimes and released from prison, but the process of applying for the payment is currently so onerous that only 11 have actually gotten a penny. "We victimized these people, and we shouldn't make them prove their innocence twice," Leno said.

Bills to better monitor price manipulation by oil companies and to expand the trauma recovery program pioneered by San Francisco General Hospital also cleared the Senate floor.

But Leno had a disappointing loss, too: A bill that would have helped tenants collect on security deposits that landlords wrongfully withheld died with only 12 vote — a sign of how powerful the real-estate industry remains in Sacramento. **(Tim Redmond)**

shared," Sup. John Avalos told us. "People around San Francisco expect that if the budget is growing they'll see tangible benefits."

Avalos, a former budget chair who spearheaded the successful campaign to increase the real estate transfer tax, said it appears that too much city spending is still focused around downtown. "All the people who opposed the

increase in the real estate transfer tax will gladly spend the money," he said.

Board President David Chiu echoed Avalos' point that the benefits of this budget aren't being broadly shared in a city with a rapidly rising cost of living. "We continue to hear about a lot of unmet needs with San Franciscans who are still struggling," Chiu told us.

Reacting to a Guardian question about the supervisors' comments, Lee told us, "Actually, I think it's quite spread out," but that he's open to working with supervisors to ensure the needs of city residents are met. "There are going to be discussions about other things we could do," he said during a press briefing outside his Room 200 office. "Each of [the

supervisors] gave me their lists to take a look at and we couldn't fund them all."

Sup. Mark Farrell, who chairs the Budget & Finance Committee that will begin hashing out the final budget next week, told us, "The devil is in the details, and I'll have some fun reading over the weekend, and then we'll get to work." **(Steven T. Jones)**



BY STEVEN T. JONES  
steve@sfbg.com

**NEWS** Facebook and other popular gathering places on the Internet are fast becoming the equivalent of a public commons, where many of our essential personal, professional, and governmental interactions take place, and a portal through which we access a large and growing variety of goods and services.

Yet I have no right to access or remain in this corporate-controlled space, from which I can be ejected at any moment for any reason, with no meaningful ability to appeal that decision, plead my case, or even learn about what prompted my corporate masters to cast me into exile.

That's what I learned last week when Facebook mistakenly removed a page that I created two years ago to promote my book, *The Tribes of Burning Man* — ostensibly for “bullying” — and then temporarily suspended my personal posting privileges. My inquiries to find out what happened were ignored until I threatened to turn up the journalistic heat, and even then I couldn't get any explanation beyond Facebook's admission that “The

# Banned by Facebook

Seeking answers from Big Tech — and continuing to be stonewalled

removal was a mistake.”

Not that I expected any real substance or accountability. If there's one thing I've learned from covering the technology industry over the last few years — from challenging the tax breaks designed to keep Twitter in town two years ago to my recent revelations that Airbnb is refusing to pay the Transient Occupancy Tax it owes the city — it's that these companies address issues of public access, rights, and equity on their terms or not at all.

That's even the case in the emerging realm of wiring cities with fiber to offer high-speed Internet access to all citizens, where Google is moving quickly to short-circuit municipal broadband efforts like the plan San Francisco is now considering. GoogleFiber is making Kansas City and other cash-strapped jurisdictions offers they can't refuse, while simultaneously undermining the long-established principle of

requiring telecommunications companies that use public rights-of-way to offer universal access.

“Telecommunications remains a utility,” says Matt Wood, policy director for Free Press, which works on net neutrality and municipal broadband issues.

I heard Wood speak in a May 24 conference call that The Media Consortium organized for journalists. He was joined by a Kansas City official and Institute for Local Self-Reliance member. Google refused to provide a representative.

Wood emphasized “the need for a public oversight role and commitment to universal access” by Google and other companies that contract with cities to lay fiber, similar to how phone companies were required to serve every household, and he told us that “no rules will apply if certain companies get their way.”

But even though the federal government created the Internet and still

has clear legal authority to regulate telecommunications access and fairness — and even though Facebook's billion-plus users give it unrivaled market share and power — Wood (a Harvard Law School graduate) doesn't think private citizens have any rights in that realm or expectations of accountability.

In other words, in the virtual world it created — regardless of how extensively and aggressively it partners with other companies to make Facebook membership a prerequisite to accessing goods and services offered by hundreds of companies — Facebook is in charge, period.

## SEEKING ANSWERS

I've read stories about Facebook users futilely fighting decisions to ban posts that should enjoy free speech protections — from breastfeeding photos and diagrams of female reproductive systems to radical polit-

ical speech — while allowing content that is racist or misogynist, and their difficulties in getting the company to explain its decisions.

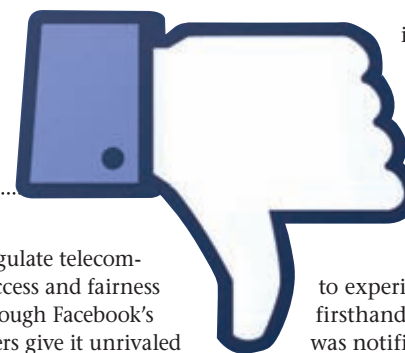
But I began

to experience the problem firsthand on May 28 when I was notified by Facebook that my page had been removed for violating its terms of service, specifically the ban on bullying, and that I could appeal by pressing the “appeal” button, which I did.

Immediately, I scanned *The Tribes of Burning Man* page, which had been largely dormant in recent months, and I could find nothing that might even remotely be considered bullying. The next morning, I was informed by Facebook that my appeal had been denied, my page was permanently removed, and my posting privileges were suspended for the day while I reviewed Facebook's terms of services.

There was no way of knowing what the offending post might be or what prompted my ban, and I fruit-

CONTINUES ON PAGE 12 >>



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lessly searched for a way to speak with someone by phone, eventually settling for sending electronic messages to Facebook as both a user and a journalist working on story.

No reply came, so I made plans with a videographer to go to Facebook's Menlo Park headquarters the next morning to seek a direct encounter with a human being. But I decided to delay my trek by a day when I woke up that morning to discover that not only had my posting privileges returned — but my “permanently banned” page was back.

Yet I still didn't know why. Had I been sabotaged for critical coverage of the tech community? Did my blog post, Twitter tweets, and other journalistic pressure force a change in heart? Was it just a random glitch? Facebook wasn't saying.

#### TECH-LOVING POLITICIANS

San Francisco's tech-loving mayors have only emboldened these corporations' most imperious tendencies. Then-Mayor Gavin Newsom was an early adopter of Twitter, using it to promote his official pronouncements, which I was able to follow

until early 2009 when he blocked me for asking an impertinent question.

His successor, Ed Lee, has been an enthusiastic tech cheerleader and enabler, repealing the law that Newsom signed to subject corporate stock options to the city's payroll tax and giving technology companies a pass on paying other taxes as well.

For months now, I've been trying to get answers from Airbnb officials about why the corporation is refusing to collect and pay the city's 14 percent Transient Occupancy Tax on the room rentals that it administers, shirking an annual tax debt to the city of more than \$1.8 million.

My media brethren have been slow to pick up on this important and fairly outrageous act of corporate stonewalling — which has been abetted by Mayor Lee, who shares a financial benefactor with the company: venture capitalist Ron Conway.

KQED's Forum host Michael Krasny did ask Lee to respond to my stories and the company's dodging of its tax debt during the May 28 program, and Lee replied, “They're not so much dodging it, they're making arguments, like any business would, about what applies to them and what doesn't.”

Actually, that simply isn't true. The company and its allies did make those arguments last year as part of public hearings and processes held by the Tax Collector's Office to determine if the tax applies, and our elected Treasurer/Tax Collector Jose Cisneros determined that the company does, indeed, owe it.

Airbnb and its allies could have gone to the Board of Supervisors to make arguments for changing the law, but didn't. It could have sued the city to challenge its ruling, making arguments in court, but didn't. It could have even launched a public campaign, perhaps even sponsoring a candidate to challenge Cisneros and make its arguments publicly, but it didn't do that either.

Instead, the company just ignored its tax debt and hoped that nobody would notice. And when I noticed and started writing about the issue, the company refused to return my calls or make any reasonable public arguments for its behavior.

Large, wealthy corporations already enjoy huge advantages over the rest of us when they do decide to make arguments and engage in public discussions about the

implications of their actions on the public commons. We need them for jobs and for access to vital public services, and they have the money and media access to make sustained arguments and implied threats that can prove very compelling.

But when they choose to refuse to have that discussion, and when they stonewall legitimate questions involving public interest, they undermine the concept of democracy. And it's just fucking irritating.

#### FACEBOOK RESPONDS

Facebook restored my service, but I still wanted to find out what happened and was having no luck. Finally, in the early afternoon, I sent another message to press@fb.com to reiterate my questions, and let them know of my plan to show up on their corporate doorstep the next morning.

Within minutes, I got a response from Facebook's Frederic Wolens: “Thanks for reaching out, and I apologize for the delay. We made a mistake removing content, and have restored it,” continuing for another paragraph of boilerplate corporateese.

I responded that I appreciate the response and apology, but that

I was still trying to find out what happened and get answers to the questions that I sent him. I asked if we could please speak by phone and listed some of my unanswered questions, such as what triggered the removal, why my appeal was denied, and how my page suddenly came back.

He ignored my request to talk, and offered me links and answers that still didn't address my questions, such as “we use a combination of automated and manual review systems and a mistake was made in the review of your Page causing it to be deleted, but it has now been restored. Unfortunately, we can not go into more detail.”

Finally, I just asked to talk to a live person, him or someone else, either by phone or at Facebook HQ.

“Unfortunately, despite the size of our user base, we are a small company and won't be able to provide a spokesperson at this time,” he responded. “Apologies that we could not be of more help for the moment.”

A small company. With a market capitalization of \$57.66 billion. Seems the folks that run it could afford to answer media questions — if they wanted to. **SFBG**

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# No security

Strikes call attention to tough conditions for low-wage workers

BY REBECCA BOWE  
rebeccab@sfbg.com

**NEWS** To qualify for his job as a security officer, Jerry Longoria had to obtain a license, undergo a background check, and take a drug test. He's required to wear a suit to work. He's stationed at a downtown San Francisco highrise that houses Deloitte, a multinational consulting, finance, and real-estate firm that reported \$31.3 billion in revenues last year. His employer is Universal Protection Services, a nationwide security contractor with a slick online marketing pitch emphasizing that all guards are "electronically supervised around the clock," and "kept accountable on the job through



our 24-hour command center."

If an intruder showed up at his office building brandishing a firearm, it would be Longoria's problem; that's the job. Nevertheless, he says he doesn't earn enough to cover rent for an apartment in San Francisco. Instead, he stays in a single room occupancy hotel near Sixth and Mission streets, an area known for a high rate of violent crime. Walking home still wearing the suit makes him stand out on the street.

He's lived in the 150-unit build-

ing, which has shared bathrooms and a shared basement-level kitchen, for 11 years. "It's affordable for me, and it allows me to be closer to work," he explains. He can't afford a car, and says a public transit delay could prove disastrous if he relocated outside the city. "If you're late to your post, you get fired."

At press time, about 7,000 security officers throughout the Bay Area and Los Angeles were gearing up for a strike that could begin any day. Members of United Service

Workers West, affiliated with Service Employees International Union, authorized their bargaining committee to call for the work stoppage because officers have been without a contract since the end of 2012.

The starting wage for a security officer is \$14 an hour in the city, which comes to slightly more than \$29,000 a year before taxes. In some places that would be sufficient to meet basic needs. In San Francisco, where the median market rate on rental units recently peaked above

\$3,000 a month, it doesn't go very far. "With the cost of living here in San Francisco, \$14 an hour is simply not enough to make ends meet," Kevin O'Donnell, a USWW spokesperson, told us.

The security officers' threats to strike coincided with a second worker action in the Bay Area last week. Despite lacking any form of union representation, Walmart associates from stores in Richmond, Fremont, and San Leandro affiliated with the nationwide organization OUR Walmart joined 100 employees from across the country in walking off the job and caravanning to Bentonville, Arkansas to raise awareness about their poverty-level wages and insufficient benefits at Walmart's annual shareholders' meeting. But first, they paid a visit to the Four Seasons in downtown San Francisco, which houses the 38<sup>th</sup> floor penthouse apartment of Yahoo CEO Marissa Mayer, a Walmart director.

Despite seeking full-time working opportunities and staying with the company for years, a handful of associates we interviewed said they can't earn enough at Walmart to cover basic needs, so they rely on

CONTINUES ON PAGE 14 >>

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government assistance or help from extended family to make ends meet. Some said they had witnessed their coworkers get fired after participating in OUR Walmart activities.

Walmart associates in the Bay Area are in a considerably more precarious situation than the security officers, earning lower hourly wages. But in the pricey Bay Area, security officers, Walmart employees, and scores of other low-wage private sector workers all share something in common. Despite reporting to work every day and working long hours in many cases, they're forced into impoverished conditions due to economic circumstances, while a middle-class existence remains far out of reach.

### FIGHTING FOR STABILITY

ABM Security and Universal Protection Services are the largest employers in the private security contractor industry; in the Bay Area, the majority of guards are stationed at office buildings in downtown San Francisco. On May 30, Supervisors John Avalos, David Campos, David Chiu, Jane Kim and Scott Wiener all voiced support for the guards at a rally

outside City Hall. "Better working conditions for security officers mean more stable, family-supporting jobs, less turnover, and more ability to handle challenges at work," Avalos said.

Matt Roberts has been working as a security officer for years, and originally moved into his unit in a San Francisco SRO in a financial pinch. "I figured, I'll get out of this rut eventually. And here I am, seven years later, still paying \$1,000 a month for a space that's really not much bigger than a walk-in closet," he told us. Roberts was terminated recently, and believes it's because he spoke up to his site director about workplace issues his fellow guards felt needed to be addressed.

In Roberts' view, the situation he's found himself in is reflective of the broader erosion of the middle class, which is particularly acute in an area with a soaring cost of living. He was born and raised in San Francisco's Crocker Amazon district, with a father who worked as a firefighter and a mother who worked as a clerk typist at the Cow Palace.

"They were able to achieve the American dream," he said. "They had a house, they paid their mortgage off in 25 years, they were able

to send me and all my three siblings to good schools. I realized when I was still in my 20s that I'm probably going to be a renter the rest of my life. The American dream is totally eclipsing my generation."

Keven Adams, a security officer of 23 years who lives in Oakland, also attended the City Hall rally on May 30. "We're fighting for wages, health care, and stability in the workplace," Adams said. "We're in a city we love so very much, but the community and the middle class is shrinking." Adams said he was once held at gunpoint for four hours during a work shift. He'd love to live in San Francisco, he said, but can't afford it.

According to a June 3 media advisory, unions throughout the Bay Area were preparing to demonstrate support for the security officers as they geared up to strike. "The support could come in the form of workers attending rallies, non-violent civil disobedience or perhaps even non-security workers refusing to cross picket lines," according to USWW, "and walking off their own jobs in solidarity."

### 'STAND UP, LIVE BETTER'

Among the small group of protesters who had assembled on the sidewalk

far below Mayer's San Francisco penthouse on May 29 were associates who had taken the drastic and unusual step of going on strike from Walmart — the nation's largest private employer. Clad in bright green shirts and waving signs, they chanted, "stand up, live better," a play on Walmart's slogan, and also, "What do we want? Respect."

Dominic Ware, who works part-time at a Walmart in San Leandro, led chants and sounded off on a megaphone about the need for greater respect in the workplace. Ware, who's been involved with OUR Walmart activities on a national level, said he earns \$8.65 an hour and stays with his grandmother, since his paycheck isn't enough to cover rent. He estimated that roughly half his earnings go directly back to Wal-Mart, where he purchases groceries and other basic items. Asked what motivated him to strike, Ware mentioned his daughter, who turned eight on June 1. "What if she has to work there some day?"

He added that some elderly colleagues were experiencing problems such as being unable to get a shift changed so as to catch a bus home at the end of the night. Another one of his coworkers was let go after it

became clear to management that he was participating in OUR Walmart activities, Ware said.

While only a tiny fraction of Walmart's 1.4 million workers took action to strike, their campaign appears to resonate in high places. A report recently released by the Democratic staff of the U.S. House Committee on Education and the Workforce seized on Walmart's low wages, emphasizing that so many of its workers are forced to turn to government assistance that it is resulting in a collective drag on taxpayers.

"Rising income inequality and wage stagnation threaten the future of America's middle class," the report notes. "While corporate profits break records, the share of national income going to workers' wages has reached record lows. Walmart plays a leading role in this story. Its business model has long relied upon strictly controlled labor costs: low wages, inconsiderable benefits and aggressive avoidance of collective bargaining with its employees. As the largest private-sector employer in the U.S., Wal-Mart's business model exerts considerable downward pressure on wages throughout the retail sector and the broader economy." **SFBG**

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TRICK DOG CAN BRIGHTEN UP THE SUMMER BLUES WITH A BABY TURTLE (LEFT) AND POLAR BEAR COCKTAILS.

GUARDIAN PHOTOS BY CRYSTAL SYKES

# Foggy holiday

BY CRYSTAL SYKES  
culture@sfbg.com

**COCKTAILS** Having worked in retail for the past five years, I've had Memorial Day off precisely zero times in the past half-decade. That means never enjoying the pleasure of spending the unofficial start of summer barbecuing in the park, leisurely sipping ice cold beers with friends as the sun gets higher and the shorts get shorter. So when I got the email from the CEO of my new gig telling us all to go out and enjoy the holiday, I was delighted. That is until, in pure San Francisco fashion, the fog rolled in and all my visions of patios, grills, and parks misted over. What to do? My friend. Danielle and I didn't take too long to figure it out: um, bar crawl.

We started at the **Blarney Stone** (5625 Geary, SF. (415) 386-9914) in the Outer Richmond. Along with some guys aching to watch a baseball game, I found myself waiting promptly at 2pm for the doors to open. Yes, that's dedication. After taking my seat, Nathan behind the bar mixed me a Paloma with freshly squeezed grapefruit juice, and I pulled out my book, waiting for my habitually late partner to arrive.

I'm a Blarney regular (I live a couple blocks away) and over the past four years of frequent Stoning, I've gotten to know the bartenders, who have gladly

introduced me to some new spirits. And friendly fellow patrons have creatively helped me dodge uncomfortable encounters with any creepy visitors, all while enjoying said spirits. Can't complain with that.

After several Palomas (at \$7 each) and an Irish coffee (which was paid for by a gentleman who was probably a might too caffeinated by Irish coffees himself) — and after Danielle finally showed up — we hit the road and headed for **Trick Dog** (3010 20th St., SF. [www.trickdogbar.com](http://www.trickdogbar.com)) in the Mission. I've been longing to hit up the Dog for some time now. If you're a cocktail enthusiast, you already know why. Owned by Josh Harris and Scott Baird, otherwise known as swashbuckling barconsulting duo the Bon Vivants, it's been *the* hot spot ever since it opened this January.

Although all the seats were taken, we were lucky enough to be able to grab a standing spot by the window immediately after walking in. Danielle shifted through the cocktail menu made to look like a paint color swatch, while I ordered the mezcal-based Polar Bear (\$11). Along with the mezcal, the Polar Bear is made with dry vermouth and Creme de Menthe. It's a bit like a Glacier mint served up in a stemmed cocktail glass: minty and clear, instantly refreshing and smoky at the same time. I loved it. Danielle ordered

the Straw Hat (\$11), a Calvados (French apple brandy) drink with chestnut honey, hard cider, vermouth, rosemary, and lime served on the rocks, and I could tell in an instant she was into it. I moved on to a Baby Turtle: reposado tequila, Compari, cinnamon, grapefruit, and egg white (a weakness of mine in cocktails). It was frothy, pink, and lovely.

**Blackbird** (2124 Market, SF. [www.blackbirdbar.com](http://www.blackbirdbar.com)) at Church and Market, has been one of my favorite bars for a while now. Here's hoping it remains popular but doesn't get *too* crowded once the new tenants of all the condos being constructed on Market move in.

I love that the artwork inside changes as much as the drink menu (although I'm longing for the day the amazing Grape Drink returns). But nothing can beat the happy hour special. \$5 sours? Yes, please.

Already floating a heavy buzz, we strolled in and easily sat at the bar. Whiskey sours would top off our night just right. Even better, more egg whites topped the yummy sours. I believe I had about three of these frothy treats before our Sidecar arrived to take us home.

After squeezing 10 drinks into six hours, I don't remember much about the ride home (and I don't dare look at my bank statement). But a Memorial Day filled with new drinks and new friends — cheers to that. **SFBG**

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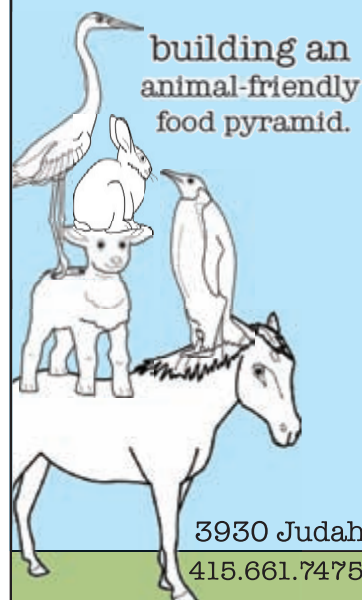


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### WEDNESDAY 6/5

#### 🕒 “NEW FILIPINO CINEMA 2013”

Fourteen out of the 16 films screening at Joel Shepard and Philbert Ortiz Dy's co-curated series are American premieres. Aside from being an impressive coup for the



programmers, that statistic suggests we don't get many Filipino movies stateside, despite the country's thriving cinema industry. All the more reason to visit Yerba Buena Center for the Arts for “New Filipino Cinema 2013,” a five-day, 16-film showcase with several filmmakers appearing in person as well as a panel discussion puzzling over “What is New Filipino Cinema?” One highlight is sure to be the delightfully insane-sounding *Tiktik: The Aswang Chronicles*, Erik Matti's horror-comedy about Philippine folklore's favorite fetus-gobbling monster. (Cheryl Eddy) Through Sun/9, \$8–\$10 Yerba Buena Center for the Arts 701 Mission, SF [www.ybca.org](http://www.ybca.org)

#### 🕒 LENKA

Here's a sweet little slice of pop for your foggy SF summer. Lenka's album *Shadows*, on her own Skipalong Records, is about as breezy as it gets, with the songwriter's child-like whisper whipped into pleasant melodies rising over fiddle-de-dee beats and bells; they're songs that have been described as modern lullabies for adults. But don't let the lilting pop fool you, the Australian singer-songwriter (and wife of visual artist James Gulliver Hancock, who does much of her album artwork and stage design) has major creative chops, having worked as an actress by age 13 in her homeland, and in collaboration with Australian electronic group Decoder Ring on the soundtrack to '04' film *Somersault*. She's released a couple of albums on Epic Records since a late aughts move to the US, and her newest, *Shadows*, drops this week. The song “Show”

### ETHNIC DANCE FESTIVAL SEE FRIDAY/7



from her '08 debut is likely her best known stateside, thanks to its brief



appearance in commercials and family-friendly sitcoms. (Emily Savage) With Satellite 9:30pm, \$15 Café Du Nord 2170 Market, SF [www.cafedunord.com](http://www.cafedunord.com)

#### 🕒 FOSSIL COLLECTIVE

Fossil Collective will not offer you a chance to let loose and dance. You may not even sing along with the band at its shows. But its performance doesn't need any of that. The group is fond of making the type of music you simply love and truly appreciate. Reminiscent of Fleet Foxes, the angelic harmonies



of Fossil Collective could take you to the heavens and back. All that finger-picking of the acoustic guitars alone is entrancing enough. “Only when the moon is bright enough/only when the stars are high enough,” croon the brothers in “Let it Go.” Well, the moon is bright enough with this band, and the stars are definitely high enough. The Leeds-based band opens tonight for the Boxer Rebellion. (Hillary Smith) 9pm, \$21.50

Fillmore 1805 Geary, SF (415) 346-6000 [www.thefillmore.com](http://www.thefillmore.com)

### THURSDAY 6/6

#### 🕒 SAM AMIDON

He's highly derivative; completely unoriginal; a thief. And he's refreshing because of that. Growing up in Brattleboro, Vt., folk music surrounded Amidon and seeped into his psyche. As he wrote his new album, *Bright Sunny South*, songs from his youth resurfaced and he would build on or reshape them. The result feels so old and familiar that it's uncannily thrilling, as if he has the ability to communicate with the ghosts of Irish traditional music, historical Appalachian tunes, and old New England melodies and beckon them into a living frenzy. Amidon fits more neatly into the folk revival than his peers; he has literally brought folk back to life.

Come see his beautiful reincarnation at the Chapel. (Laura Kerry)



With Alessi's Ark 9pm, \$12 Chapel 777 Valencia, SF (415) 551-5157 [www.thechapelsf.com](http://www.thechapelsf.com)

#### 🕒 SLOUGH FEG

Once a constant presence on local stages, metal battlecruiser Slough Feg has been hiding in a nebula of late, awaiting the moment to strike. The time is now ripe; the band returns this week to the Eagle Tavern, also recently on hiatus. But though the historic SOMA leather bar has undergone a few renovations, expect no such changes from Slough Feg when it returns to the Eagle's long-running Thursday Night Live series. The band's inimitable sound continues to mix galloping classic metal with infectious melody; vocals by singer/guitarist Mike Scalzi veer from Sci-Fi to show tunes to philosophy and sometimes encompass all three at once. When he ducks offstage to change cos-

tumes, brace yourself for incoming fire. (Ben Richardson) With Owl, Wounded Giant 9:30pm, \$10 Eagle Tavern 398 12th St., SF [www.sf-eagle.com](http://www.sf-eagle.com)

### FRIDAY 6/7

#### 🕒 SAN FRANCISCO ETHNIC DANCE FESTIVAL OPENING PERFORMANCE

You know it's June when the SF Ethnic Dance Festival (by now just about the oldest event of its kind in the country) returns. Still, without a permanent, or at least a stable home, the Festival with its four weekends of 35 companies and over 500 performers, will perform where it is welcome: at YBCA, the Legion of Honor and closes with an artists' discussion at the Museum of the African Diaspora. The opening performance by Ballet Folklórico Netzahualcoyotl (Mexico) and Fogo Na Roupa Performing Company (Brasil) will take place in the Rotunda of City Hall. What a great idea to have the seat of government be inundated by the sounds, sights, and sentiments of cultures that were alive and thriving before this city was even a speck on the map. (Rita Felciano)

Noon, free; additional performances, \$18–\$58 City Hall Rotunda, SF (415) 978-2787 [www.sfethnicedancefestival.org](http://www.sfethnicedancefestival.org)

#### 🕒 PARQUET COURTS

The genre “Americana punk” doesn't describe the music of Parquet Courts as much as it describes their story. The Texans relocated to Brooklyn a



few years ago, and now that they're in a jungle of a city, they're going to do what they want. With songs off of *Light Up Gold* (2012) such as “Yr No Stoner,” “No Ideas,” and “Stoned and Starving,” the band projects the attitude of people whose greatest care is deciding between Swedish Fish or licorice. Any laziness in



subject, though, is undermined by music that captures and emits real energy. Parquet Courts may be punkish, but they understand where they came from. And considering their weird and exciting breed of rock, we can't wait to see where they're going next. (Kerry)

With Cocktails, Pang  
9pm, \$12  
Rickshaw Stop  
155 Fell, SF  
(415) 861-2011  
www.rickshawstop.com

will be danced by Adriann Ramirez, Nafi Watson-Thompson, Arvejon Jones, Jhia Jackson, Elizabeth Sheets, and Katerina Wong. (Rita Felciano)  
Through Sun/9, 8pm, \$25  
Zaccho Dance Theatre  
1777 Yosemite, Suite 330, SF  
push.event  
brite.  
com

## MARK FARINA AND ROMAN FLÜGEL (TWO SETS EACH)

Sideshows can be sad at 1am. I once witnessed a DJ give up, outright get on the mic and tell us to pack into the main room to see the headliner, an uncomfortable situation on every level, and the difference between a party and a show. Here, Public Works is tricking out the conventional club hierarchy, with dual performances from two headliners, starting with a signature mushroom jazz set from Mark Farina in the loft and Roman Flügel housing the main room. At some point they'll pull the old switcheroo, not just on the stages, but on genres, showcasing an entirely different sound — house and techno, respectively — from each. (Ryan Prendiville)

With Dax Lee, Duserock  
9:30pm-3:30am, \$20  
Public Works  
161 Erie St., SF  
(415) 932-0955  
www.publicsf.com

## SATURDAY 6/8

### “PLANTS FROM OUTER SPACE”

How could the theme “Plants from Outer Space” steer you wrong? The San Francisco Succulent and Cactus Society's annual show and sale is this weekend, and the theme is just that, with plant oddities from around the succulent world on full display.

And if you're picturing Seymour

Krelborn squinting upwards after that Total Eclipse of Sun before noticing his own little leafy plant of horror, you're also in my brain. More to reality however, the show will include California plant vendors with succulents, cacti, and the like, with society members of the nonprofit educational organization on hand to answer all your pertinent plant questions. (Savage)

Also Sun/9, 9am-5pm, free admission  
San Francisco County Fair Building  
1199 Ninth Ave., SF  
www.sfsucculent.org

### SAN FRANCISCO FREE FOLK FESTIVAL

The San Francisco Folk Music Club is teeming with diehard folk fans who just might plague you with the same passion. Musicians and listeners alike will gather for the 36th time at this excitingly diverse event. Though large and busy, the festival offers an intimate experience with performers playing on three different stages. More than 20 folk groups will perform throughout the day from noon until 10pm, making this a must-see for Bay Area folk fans or people just looking for a fun, folky time. Some artists I recommend looking out for: Anne and Pete Sibley, Misisipi Mike Wolf, and the Easy Leaves. Just try leaving not a die-hard folk music fan; I dare you. (Smith)

Noon-10pm, free  
Presidio Middle School  
450 30th Ave., SF  
www.sffolkfest.org

## SUNDAY 6/9

### SAID THE WHALE

So, what did the whale say? The Canadian group Said the Whale may not have a straight answer to that, but



it sure wouldn't mind shooting the bull with you after the show anyways. On stage, it employs this same personable energy. Its upbeat attitude trans-



forms into a deep appreciation of the depressing or fickle moments of life. It has a driving theme of nature in many songs, like in “Hurricane Ada” and “Seasons”. It's not just the lyrics that reflect this theme though. Stomping, swaying, and thrashing around, the musicians of Said the Whale are all four seasons. Collected, they're a hurricane. If you're lucky enough, they'll sweep you up with them. (Smith)

With Parson Red Heads and Desert Noises

10pm, \$10  
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1710 Mission, SF  
(415) 800-8782  
brickandmortarmusic.com

### SUNSET ISLAND

From boat parties in the bay (and Croatia!?) to a campout in Belden Town, Sunset Sound System is putting on bigger, bolder events than ever in 2013. But still, the one I look forward to the most is this “Electronic Music Picnic” on Treasure Island, which recalls both the crew's name and its origins, dancing as the sun went down on the Berkeley Marina in 1994. The key word in this year's lineup is “live,” featuring sets from the all hardware Detroit duo Octave One and vintage toned Chicago house veteran Tevo Howard, as well as the deep sounds of Midwestern DJ DVSI. (Prendiville)

With Galen, Solar, J-Bird  
Noon-9pm, \$10-\$20  
Great Lawn, Treasure Island  
www.sunsetmusicalelectric.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.







BY EMILY SAVAGE  
emilysavage@sfbg.com

**TOFU AND WHISKEY** Trails and Ways have zigged when others zagged. Though in reality, the band's process is becoming more in line with the path many underground musicians take to create and distribute work in 2013. It's avoided traditional labels, instead choosing to release a record through a Tumblr-based community project, and before that generated intense web interest with original singles, clever covers, and inspired remixes, building a reputation as a talented crew of globally inspired dream poppers.

And that windy route has paid off. The melodic Oakland quartet, which was named one of the Guardian's Bands on the Rise earlier this year, will play its biggest headlining show yet this week, Fri/7 at the Independent (9pm, \$12, 628 Divisadero, SF. [www.theindependentsf.com](http://www.theindependentsf.com)). It's part of its first full US (and Canadian) tour. All of this is in celebration of a record that's been buzzed about since the first hints were dropped a year or so ago: the *Trilingual* EP is here.

If you've been following the band's trajectory, you've heard many of the tracks before. Five-song *Trilingual* begins with faraway wind chimes and sturdy hand-claps, kicking off new single, "Como Te Vas," which then builds into a electronic dance pop track with catchy guitar hooks over island synths and layers of echoing Spanish vocals. It bleeds directly into championed early released "Nunca," lovely and moody "Tereza," which ends with the sounds of rolling waves, along with previous single, the bossa nova beat driven "Border Crosser" (which supports the National Network for Immigrant and Refugee Rights) and bubbly "Mtn Tune." A few of the tracks showcase that two female-two male vocal counterpart dynamic of Trails and Ways, others spotlight and highlight one or two voices — all strong in their own right.

"Some of the songs we put out last year but had never given them a home. It's our debut of songs written and recorded together as this band," guitarist-vocalist Keith Brower Brown tells me. "Working as this four-piece changed how and what we do to the core. Before we went on this first major tour, we wanted to bring together our work so far — and new material — into this physical object to tour behind, a declaration of

## Have love, will travel

who we are and what we've done as a band."

Although the foursome — Brower Brown, bassist Emma Oppen, drummer Ian Quirk, and guitarist-synth player Hannah Van Loon — initially considered expanding *Trilingual* into an LP, they decided not to force the additional tracks, to let the work settle and grow organically. "We realized that we never want to rush a full-length out the door. A lot of things have happened really fast for us — especially given that we've just been doing all this on top of demanding jobs and other projects." (That ends soon; two of the four quit working full-time jobs on May 31, so when they return home from tour, they'll be spending "infinite time" on their music.)

"If you're too deep in the echo chamber you can feel this pressure to kick out new material every week. But when we put out a debut LP we want it to be as good as the albums that inspire us to make this music."

It's this kind of careful attention to detail that draws listeners in to Trails and Ways, the delicate layers of sound, the snippets of additional beats and instruments. Each track tells a story, and is intended to take a listener on a journey. As Brower Brown points out, that intension is right there in the band's name. These joint interests in both traveling and exploring other cultures came from the time Brower Brown and bassist Oppen spent living in Brazil and Spain. "When you're traveling in foreign space, wrestling with language and identity to express yourself takes you — by necessity — to the most creative place I know...and a lot of our songs and musical obsessions were sparked in those moments at the raw edge of translation and incomprehension."

The band will release the EP through Non-

Market, a brand new East Bay based DIY community label in which Trails and Ways are very involved. "We hope [it] will transcend the market of music promotion and distribution, by just having Bay bands write about other Bay bands," Brower Brown says. "So it's a open, principled, non-commercial music community."

Along with being a stop on the band's "Trans-American Trilingual Tour," the Independent show is also kind of the label kickoff. The band's San Francisco openers are local pals, Social Studies — and Astronauts Etc., which has also been a core part of the Non-Market dream.

The tour will take the travel junkies through much of the US and Canada. They're "looking forward to 8,000 miles of time together in the minivan," along with the hopes of popping off the road for hikes and lake swimming. The band is also itching to meet Drake in Toronto, and will play the same stage as both Kendrick Lamar and Tom Petty at Firefly Festival in Delaware, plus a show in Chicago with its Portland, Ore. friends Radiation City. Even without the release of a proper full-length LP, the group will be headlining most of its US tour.

### TOTAL CONTROL

If you somehow missed killer 2012 LP *Henge Beat*, Total Control is an Australian punk supergroup of sorts, featuring members of Eddy Current Suppression Ring, UV Race, and more. The band, which recently put out a split with Thee Oh Sees, sounds like a mix of Suicide and Joy Division, with lyrics aimed at sci-fi curiosities and paranoid guitar lines doused in just the right amount of doom and gloom.

Sat/8, 8pm, \$12. Eagle Tavern, 398 12th St., SF. [www.sf-eagle.com](http://www.sf-eagle.com). With Thee Oh Sees, Fuzz.  
Sun/9, 8pm, \$10. Uptown, 1928 Telegraph, Oakl. [www.uptownnightclub.com](http://www.uptownnightclub.com). With Grass Widow, Neon Piss, Synthetic ID.

### LUMERIANS

It's been awhile since we've seen the Lumerians out and about in San Francisco, as the five-piece spacey, psychedelic wanderers (also recently described as a "Oakland stoner quintet") remind fans on social media this week. They also claim to have some secrets in store for the crowd at this show, which opens with fellow locals Wax Idols, at SF's newest music venue, the Chapel.

With this group, it's got to be something cosmic.

Sat/8, 9pm, \$15. Chapel, 777 Valencia, SF. [www.thechapelsf.com](http://www.thechapelsf.com).

### NVH

Local record and book shop the Explorist International (which specializes in rural American music, jazz, international pop and folk, and electronics) is curating shows at Amnesia for the month of June, this week bringing out Sub Pop's NVH, a.k.a. Noel Von Harmonson of Comets on Fire. With this solo project, the experimental knob-twister and guitarist blasts out mind-numbing soundscapes. With Diego Gonzales, DJs Special Lord B and Phengren Oswald. Upcoming Explorist International-curated shows at Amnesia include free-jazzists Aliacensis (June 18) and Nordeson/Shelton Duo (June 25).

Tue/11, 9:30pm, \$5. Amnesia, 853 Valencia, SF. [www.amnesiathebar.com](http://www.amnesiathebar.com).

### SONNY AND THE SUNSETS

Here's yet another show at the newly rebuilt Eagle Tavern: the record release party for Sonny and the Sunsets' newest, *Antenna to the Afterworld*. The confessional record, which hints at Modern Lovers and Silver Jews (a shift from country break-up record *Longtime Companion*), opens with Sonny Smith talk-singing a call-and-response conversation, "Something happened/I fell in love/but it was weird/Real weird." "Good weird?" the voice on the other side implores. With Burnt Ones, Cool Ghouls.

Tue/11, 8pm, \$7. Eagle Tavern, 398 12th St., SF. [www.sf-eagle.com](http://www.sf-eagle.com). **SFBG**

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PHOTO: Jeff Shanes





# Mad dreams

BY MARKE B.  
marke@sfbg.com

**SUPER EGO** One of the best yet worst-kept secrets of the plastic fantastic SF underground has been Vinyl Dreams, a pop-up record shop in DJ Mike Bee's living room. It's been a must for visiting headliner DJs — and those of us who get all giddy at the mere flash of a fresh vinyl platter gingerly unsleeved in a private space. I've long yearned to write about this parlor of grooved delights, where Mike Bee would happily try to get his hands on any underground tune one desired. But a girl must have her secrets. And I'm not one to gossip!

Wow, it actually hurt me to type that last thing. Well, out of the living room and onto the streets: at last, Mike, who is one of the sweetest people ever and a killer decksmith himself, has opened an official hot chops shop in Lower Haight called, yes, **Vinyl Dreams** (593 Haight, SF. [www.tinyurl.com/vinyldreamssf](http://www.tinyurl.com/vinyldreamssf)). Go there and live the vinyl dream! It's tucked in the cozy basement spot formerly occupied by the legendary Tweekin Records (and the first iteration of Black Pancake, now closed), so there'll be a lot of twitterpating rave ghosts hanging at the record racks. Eeeeeeeee.

## CHICHA WHOMP

This new first Thursdays joint at the Showdown sounds real cute. Dancehall, riddim, rap, tropical bass, and downtown Latin twists are all on deck — as are DJs Tom Doane and Yoni Klein, plus this month's slammin' guest B Majik, a.k.a. Sergio Flores. Thu/6, 9pm, free. Showdown, 10 Sixth St., SF. [www.showdownsf.com](http://www.showdownsf.com)

## THE FIELD

It's been a minute since we heard from brilliant hypnotic electronic looper Alex Willner. The last time he was here, supporting 2011 album *Looping State of Mind*, he came with a full band and blew the crowd away with a 10+ minute version of seminal "Over the Ice." (Alas, a bunch of talky gay bears kept breaking the spell.) This time around he's performing a special live ambient

set on all-analog audio and video equipment. (Gay bears, hush!) Thu/6, 8:30 doors, \$16.50 advance. The Independent, 628 Divisadero, SF. [www.blasthaus.com](http://www.blasthaus.com)

## MADLIB MEDICINE SHOW: THE SOUNDS OF ZAMROCK!

Yes! Wonderful beat konducta Madlib takes to the tables to reprise the ecstatic golden age of Zambian 1970s rock. Get into it, it's afreakin' amazing. Bandleader Emmanuel "Jagari" Chanda of seminal Zamrock outfit WITCH will be there, too, for his first appearance in North America ever, so can't miss.

Fri/7, 10pm-3am,  
\$20. 1015 Folsom,  
SF. [www.1015.com](http://www.1015.com)

## HOUSE OF HOUSE

Saw these two NYC cats — whose actually epic, 12-minute "Rushing to Paradise (Walking These Streets)" is a soundtrack for life — tear down the house-house a couple years ago at LA's infamous A Party Called Rhonda, and often still recall the acid-happy, bass-bliss moment I couldn't stop screaming on the dancefloor.

Sat/8, 9:30pm-3am, \$10-\$15. Public Works, 131 Erie, SF. [www.publicsf.com](http://www.publicsf.com)

## TECHNO CASINO

The sublime Voices from the Lake, Monolake, and Deadbeat perform at this casino-themed party upstairs in the stunning upstairs Lodge Room of the Regency. This is cool, OK. Also cool is that it's a fundraiser for the Gray Area Foundation for the Arts' Creative Code Education program, which helps bring artists and performers to the coding table, expanding everyone's digital-magical horizons.

Sat/8, 9pm-late, \$30. Regency Center Lodge, 1300 Van Ness, SF. [www.gaffta.org](http://www.gaffta.org)

## RITE SPOT 61ST ANNIVERSARY

Woah, everybody's favorite unpretentious, old-timey hang in the Mission is almost as old as me. Join its awesome cast of regulars — and others who love fried appetizers, drink specials, and wicked Tin Pan Alley-type piano-playing — in a big "hats off" to this gem.

Wed/12, 5pm-close, free. Rite Spot, 2099 Folsom, SF. [www.ritespotcafe.net](http://www.ritespotcafe.net) **SFBG**



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## MUSIC LISTINGS

**ZOË KEATING PLAYS THE EXPLORATORIUM  
AFTER DARK THU/6.** PHOTO BY CHASE JARVIS



Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit [www.sfbg.com/venue-guide](http://www.sfbg.com/venue-guide) for venue information. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

### WEDNESDAY 5

#### ROCK/BLUES/HIP-HOP

**Boxer Rebellion, Fossil Collective** Fillmore. 9pm, \$21.  
**Crystal Fighters, Alpine** Great American Music Hall. 8pm, \$16-\$19.  
**Girls in Suede, Turtle Rising** Hemlock Tavern. 8:30pm, \$5.  
**Gunshy** Johnny Foley's. 10pm, free.  
**Hopie, Rey Resurreccion, Nate the Great, DJ Custo, DJ Ry Toast** Brick and Mortar Music Hall. 9pm, \$8.  
**Lenka, Satellite** Café Du Nord. 9:30pm, \$15.  
**Ricky Stein** Hotel Utah. 8pm.  
**Nathan Temby vs Jason Marion** Johnny Foley's Dueling Pianos. 10pm, free.  
**Twice as Good** Biscuits and Blues. 8 and 10pm, \$15.

#### JAZZ/NEW MUSIC

**Big Bones** Royal Cuckoo, 3203 Mission, SF; [www.royalcuckoo.com](http://www.royalcuckoo.com). 7:30-10:30pm, free.  
**Joey DeFrancesco Trio** Yoshi's SF. 8pm, \$25.  
**Dink Dink Dink, Gaucho, Eric Garland's Jazz Session** Amnesia. 7pm, free.  
**Experimental Music Yearbook** Center for New Music, 55 Taylor, SF; [www.centerfornewmusic.com](http://www.centerfornewmusic.com). 7:30pm, \$5-\$7.  
**Terry Disley** Burritt Room, 417 Stockton, SF; [www.burritrtavern.com](http://www.burritrtavern.com). 6-9pm, free.  
**Michael Parsons Trio** Revolution Café. 8:30pm, free.

#### FOLK/WORLD/COUNTRY

**Bluegrass Country Jam, Jeanie and Chuck** Plough and Stars. 9pm.  
**Chris Ford Band** Tupelo, 1337 Grant, SF; [www.tupelofs.com](http://www.tupelofs.com). 7pm.

#### DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm. Juanita MORE! and Joshua J host this dance party.  
**Cash IV Gold** Double Dutch, 3192 16th St, SF; [www.thedoubledutch.com](http://www.thedoubledutch.com). 9pm, free.  
**Coo-Yah!** Slate Bar, 2925 16th St, SF; [www.slate-sf.com](http://www.slate-sf.com). 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.  
**Hardcore Humpday Happy Hour** KRRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.  
**Mercede** Munro, and Ginger Snap.  
**Martini Lounge** John Collins, 138 Minna, SF; [www.johncollins.com](http://www.johncollins.com). 7pm. With DJ Mark Divita.  
**Timba Dance Party** Bissap Baobab, 3372 19th St., SF; [www.bissapbaobab.com](http://www.bissapbaobab.com). 10pm, \$5. With DJ Walt Diggez.

### THURSDAY 6

#### ROCK/BLUES/HIP-HOP

**Sam Amidon, Alessi's Ark** Chapel, 777 Valencia, SF; [www.thechapelsf.com](http://www.thechapelsf.com). 9pm, \$12.  
**Anhedonist, Necrot, Fabricant** Hemlock Tavern. 8pm, \$8.  
**JC Brooks and the Uptown Sound** Café Du Nord.

9:30pm, \$12.  
**Rick Estrin and the Nightcats** Biscuits and Blues. 8 and 10pm, \$20.  
**Field Independent**. 9pm, \$16.50.  
**Foxtails Brigade, Jessica Fichot, Waterstrider** Amnesia. 9pm.  
**I the Mighty, Animal in Me, Belle Noire** Thee Parkside. 9pm, \$10.  
**Kromosom, Frenzy, Kontrasekt, Condition** Knockout. 10pm, \$8.  
**Limousines, popscene DJs** Rickshaw Stop. 9:30pm, \$20.  
**Midtown Social Ray Vaughn, DJ Ted BAgel** Radio Bottom of the Hill. 7pm, \$15.  
**Dave Moreno and Friends** Johnny Foley's. 10pm, free.  
**Papi vs Lee Huff** Johnny Foley's Dueling Pianos. 10pm, free.

#### JAZZ/NEW MUSIC

**Sam Bass Gypsy Jazz** Revolution Café. 8:30pm, free.  
**Shannon Ceili** Plough and Stars. 9pm.  
**Joey DeFrancesco Trio** Yoshi's SF. 8pm, \$25.  
**Zoë Keating** Exploratorium After Dark, Pier 15, SF; [www.exploratorium.edu](http://www.exploratorium.edu). 6-10pm. \$10-\$15.  
**Chris Siebert** Royal Cuckoo, 3203 Mission, SF; [www.royalcuckoo.com](http://www.royalcuckoo.com). 7:30-10:30pm, free.

#### FOLK/WORLD/COUNTRY

**Family Crest** Yerba Buena Gardens, Mission between Third and Fourth Streets, SF; [www.ybgfestival.org](http://www.ybgfestival.org). 12:30pm, free.  
**Sunny Snecker** BrainWash, 1122 Folsom, SF; [www.brainwash.com](http://www.brainwash.com). 5pm, free.  
**Whiskey Pills Fiasco** Tupelo, 1337 Grant, SF; [www.tupelofs.com](http://www.tupelofs.com). 9pm.

#### DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$8. With DJ-hosts Pleasuremaker and Senor Oz.  
**All 80s Thursday** Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.  
**Pa'lante!** Bissap Baobab, 3372 19th St., SF; [www.bissapbaobab.com](http://www.bissapbaobab.com). 10pm, \$5. With DJs Juan G, El Kool Kyle, Mr. Lucky.  
**Ritual** Temple. 10pm-3am, \$5. Two rooms of dubstep, glitch, and trap music.  
**Ritual Bass** DNA Lounge. 9pm. Dubstep and trap with Emalkay, MRK1, Jack Sparrow, Nebakaneza.  
**Supersonic** Lookout, 3600 16th St., SF; [www.look-outsf.com](http://www.look-outsf.com). 9pm. Global beats paired with food from around the world by Tasty. Resident DJs Jaybee, B-Haul, amd Diagnosis.  
**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto Sr. Saen, Santero, and Mr. E.

### FRIDAY 7

#### ROCK/BLUES/HIP-HOP

**Alvon** Biscuits and Blues. 8 and 10pm, \$20.  
**Cellar Doors, Sister Chief, Posole, Kevin Eagle Oliver, Joel Gion** Great American Music Hall. 8pm, \$10.  
**French Cassettes, Vela Eyes, Trims, DJ Omar** Elbo Room. 9:30pm, \$12.  
**Lee Huff, Papi, Jason Marion** Johnny Foley's Dueling Pianos. 10pm, free.  
**Kill Paris, Liam Shy, Deep City Culture, Djedi** Chapel, 777 Valencia, SF; [www.thechapelsf.com](http://www.thechapelsf.com). 8pm, \$15-\$20.  
**Josiah Leming** Brick and Mortar Music Hall. 7pm, \$15.  
**NVO, Gamelan X, Cavalry, DJ Phleck** Brick and



MUSIC LISTINGS

Mortar Music Hall. 9:30pm, \$15.  
**Parquet Courts, Cocktails, Pang** Rickshaw Stop. 9pm, \$10-\$12.  
**St. Valentinez Band, Starving Millionaires, Kingsborough** Slim's. 6:30pm, \$15.  
**Terry Malts, Cold Beat, Number One Smash Hits** Bottom of the Hill. 9pm, \$12.  
**Trails and Ways, Social Studies, Astronauts, etc.** Independent. 9pm, \$12.  
**Top Secret Band** Johnny Foley's. 10pm, free.  
**Victims Family, Porch, Brubaker** Thee Parkside. 9pm, \$10.  
**Scott Weiland** Fillmore. 9pm, \$39.50.

JAZZ/NEW MUSIC

**Audium** 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.  
**Peabo Bryson** Yoshi's SF. 8pm, \$45; 10pm, \$40.  
**Fire Woman** Revolution Café. 9pm, free.  
**"Gwah Guy: Crossing the Street"** ODC, 351 Shotwell, SF; odcdance.org/theater.php. 8pm. A collaboration between Marcus Shelby and Flo Oy Wong.  
**Hammond Organ Soul Jazz, Blues Party** Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.  
**Musical Art Quintet** Emerald Tablet, 80 Fresno, SF; (415) 500-2323. 8pm, free.

FOLK/WORLD/COUNTRY

**Jinx Jones and the King Tones** Tupelo, 1337 Grant, SF; www.tupelosf.com. 9pm.  
**Littlest Birds** Plough and Stars. 9pm.  
**Royal Deuces, Tom Armstrong and the Branded Men, Muddy Roses, Ramsay Moodwood, DJ Blaze Orange** Café Du Nord. 8pm, \$15.

DANCE CLUBS

**Funkin' Fridays with Swoop Unit** Amnesia. 6pm.  
**Haceteria** Slate Bar, 2925 16th St., SF; www.slate-sf.com. 10pm, \$5-\$7. With Leech, DJ Myles Cooper, and DJ CZ.  
**Joe** Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.  
**Madlib Medicine Show** 1015 Folsom, SF; www.1015.com. 10pm, \$20.  
**Old School JAMZ** El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.  
**One More Time: A Tribute to Daft Punk** DNA Lounge. 9pm, \$15. With Ton Sol, Freefall, M3RC.  
**Paris Dakar** Bissap Baobab, 3372 19th St., SF; www.bissapbaobab.com. 10pm, \$5. With DJs Epic, Fuze, Bocar, Claude.  
**Strangelove** Cat Club. 10pm, \$7. Wax Trax in the back with DJs Mitch and Lexor, Metropolis Records in the front, and more.  
**Twitch** DNA Lounge. 10pm, \$5-\$8. With Nonviolent, Ariisk, resident DJs Justin, Omar, and more.

SATURDAY 8

ROCK/BLUES/HIP-HOP

**Cumstain, Dark Seas, Burnt Thrones Club** Thee Parkside. 9pm, \$5.  
**Five Iron Frenzy** Regency Ballroom. 8pm, \$25.  
**Free Energy** Slim's. 9pm, \$14.  
**Chris James and the Showdowns** Riptide. 9:30pm, free.  
**Lumerians, Wax Idols** Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$12-\$15.  
**Maine, Rocket to the Moon, This Century, Brighten** Great American Music Hall. 7pm, \$21.  
**Nervous, Coins, Bradbury** Thee Parkside. 3pm, free.  
**Papi, Jason Marion, Lee Huff** Johnny Foley's Dueling Pianos. 10pm, free.  
**Pine Box Boys, Good Luck Thrift Store Outfit** Independent. 9pm, \$15.  
**"SF Rock Project plays Jack White and Beck"** Thee Parkside. 1pm, \$5.  
**Tall Shadows** Johnny Foley's. 10pm, free.  
**Waiting Room, Catharsis for Cathedral, Windowpain Industries** Amnesia. 6:30pm, \$5.  
**Wet Illustrated, Violent Change, Pure Bliss, Tony Molina** Hemlock Tavern. 9pm, \$7.

JAZZ/NEW MUSIC

**Seth Agustus** Revolution Café. 9pm, free.  
**Audium** 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.  
**Peabo Bryson** Yoshi's SF. 8pm, \$50; 10pm, \$45.  
**Hammond Organ Soul Jazz, Blues Party** Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.  
**North Beach Brass Band brunch** Tupelo, 1337 Grant, SF; www.tupelosf.com. 1-3pm.

**Lavay Smith and Her Red Hot Skillet Lickers** Biscuits and Blues. 8 and 10pm, \$20.  
**Truckstop Darlin', Brother Dege** Tupelo, 1337 Grant, SF; www.tupelosf.com. 8:30pm, free.

FOLK/WORLD/COUNTRY

**Free Folk Festival** Presidio Middle School, 450 30th Ave., SF; www.sffolkfest.org. Noon-10pm, free.  
**Jenny Kerr Band** Plough and Stars. 9pm.  
**Lucky 7 Band, Bootcuts, B-Stars, Nickel Slots, DJ Blaze Orange** Café Du Nord. 8pm, \$15.  
**Tom Rigney and Flambeau** Yerba Buena Gardens, Mission between Third and Fourth Streets, SF; www.ybgfestival.org. 1pm, free.

DANCE CLUBS

**Bootie SF: Hubba Hubba Revue** DNA Lounge. 9pm, \$10-\$15. With Bow-Tie Beauties, Keith Kraft,

and more.  
**Braza!** Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, \$5. Brazilian dance party.  
**Chase: Part V** Lab, 2948 16th St., SF; www.thelab.org. 9pm, \$5. With Austin Cesear, Panavision, Bobby Browser, Ash Williams, and more.  
**Club Gossip** Cat Club. 9pm, free before 9:30pm, \$5-\$8 after.  
**Cockblock** Rickshaw Stop. 10pm, \$10. With DJ Motiv, Natalie Nuxx.  
**Tormenta Tropical** Elbo Room. 10pm, \$10. With resident DJs Shawn Reynaldo and Oro11, Uproot Andy.  
**Panic in the Panhandle** Panhandle, Fell at Masonic, SF; www.silentfrisco.com. 1pm-sunset, \$10-\$20. Silent Frisco event with Christian Martin and Ardalan, MOM DJs, and more.  
**Paris Dakar** Bissap Baobab, 3372 19th St., SF; www.bissapbaobab.com. 10pm, \$5. With DJs Epic, Fuze, Bocar, Claude.  
**2 Men Will Move You** Amnesia. 9pm.



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SUNDAY 9

ROCK/BLUES/HIP-HOP

**Alkaline Trio, Bayside, Off With Their Heads** Regency Ballroom. 7:30pm, \$26.  
**Anamanaguchi, Chrome Sparks, Pale Blue Dot** Rickshaw Stop. 7pm, \$12-\$15.  
**"Battle for Mayhem Festival"** DNA Lounge. 5pm, \$15. Battle of the metal bands.  
**Curates, Lusjoints, Budros** Café Du Nord. 7:30pm, \$10.  
**Desert Noises, Parson Red Heads, Said the Whale** Brick and Mortar Music Hall. 9pm, \$10.  
**Dave Moreno and Friends** Johnny Foley's. 10pm, free.  
**Secrets of the Sky, Before the Eyewall, Catapult the Dead** Hemlock Tavern. 8:30pm, \$7.  
**"SF Rock Project Students playing New Rockers, Jack White, Beck"** Bottom of the Hill. 2pm, \$5.

JAZZ/NEW MUSIC

**Howell Divine** Revolution Café. 8:30pm, free.  
**Lavay Smith** Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.  
**ZOFORBIT: A Space Odyssey** Center for New Music, 55 Taylor, SF; www.centerfornewmusic.com. 5pm, \$15.

FOLK/WORLD/COUNTRY

**Brazil and Beyond** Bissap Baobab, 3372 19th St., SF; www.bissapbaobab.com. 6:30pm, free.  
**Easy Leaves** Tupelo, 1337 Grant, SF; www.tupe-losf.com. 4-7pm.  
**Hamed Nikpay** Yoshi's SF. 7pm, \$45; 9pm, \$40.  
**Secret Town, Misisipi Mike Wolf** Thee Parkside. 4pm, free.  
**Kyle Thayer, Anne Kirrane, Gerry Hanley** Plough and Stars. 9pm.

CONTINUES ON PAGE 24 >>



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<p><b>Tue, Jun 11</b> New Home - Same Unforgettable Experience <b>THE TOMMY IGOE BIG BAND</b></p>	<p><b>Mon, Jun 10</b> <b>D-LUCCA'S JAZZ &amp; JOKES</b> hosted by J-RED</p>
<p><b>Wed, Jun 12</b> - Classic soul balladeers <b>THE MAIN INGREDIENT</b> feat. CUBA GOODING SR.</p>	<p><b>Tue, Jun 11</b> <b>THE DUHKS</b> A BENEFIT FOR 510AKLAND</p>
<p><b>Thu, Jun 13</b> - Italian jazz trumpeter <b>ENRICO RAVA TRIBE</b> feat. GIANLUCA PETRELLA</p>	<p><b>Wed, Jun 12</b> <b>CURTIS SALGADO</b></p>
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<p><b>Sun, Jun 16</b> Proceeds from this event will be donated to Marriage Equality USA <b>SHOW FOR EQUALITY: STEPHANIE TEEL &amp; FRIENDS</b></p>	<p><b>Fri-Sat Jun 14-15</b> Smooth jazz vocal stylings <b>BOBBY CALDWELL</b></p>
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Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 10

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 10pm, free.
Zack Kouns, Cube, Armon Pakdel, Jordan Epcar Bottom of the Hill. 9pm, \$9.
Nekromantix, Silver Shine, Thee Merry Windows Slim's. 8pm, \$15-\$17.

Beth Orton, James Bay Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$30-\$35.
Void Boys Hemlock Tavern. 8:30pm, \$6.

JAZZ/NEW MUSIC

Classical Revolution Revolution Café. 8:30pm, free.
Thingamajigs Presents: Pacific Exchange Center for New Music, 55 Taylor, SF; www.centerfornewmusic.com. 8pm, \$10-\$15.

FOLK/WORLD/COUNTRY

Toshio Hirano Amnesia. 9pm.
Stereofidelics Tupelo, 1337 Grant, SF; www.tupe-losf.com. 8:30pm.

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Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and

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M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncollins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 11

ROCK/BLUES/HIP-HOP

A.N.S., Conquest for Death, Ruleta Rusa, DJ

Agitator Knockout. 9:30pm, \$7.
Authority Zero, Ballyhoo!, Versus the World Bottom of the Hill. 9pm, \$14.
Luciano, Inner Circle, IKronik Independent. 9pm, \$25.
NVH, Diego Gonzales, DJs Special Lord B., Phengren Oswald Amnesia. 9:30pm, \$5.
Small Black, Heavenly Beat, Silver Hands Rickshaw Stop. 8pm, \$15.
Stan Earheart Band Johnny Foley's. 10pm, free.
Ron Thompson and the Resistors Biscuits and Blues. 8 and 10pm, \$15.

JAZZ/NEW MUSIC

Nick Culp Revolution Café. 8:30pm, free.
Terry Disley Burritt Room, 417 Stockton, SF; www.burrittavern.com. 6-9pm, free.
Tommy Igoe Big Band Yoshi's SF. 8pm, \$22.
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Taylor, SF; www.centerfornewmusic.com. 7:30pm, \$10-\$15.

FOLK/WORLD/COUNTRY

Barry O'Connell, Vinnie Cronin Plough and Stars. 9pm.
Underground Nomads Bissap Baobab, 3372 19th St., SF; www.bissapbaobab.com. 10pm, \$5. With DJ Amar, Dulce Vita, Sep resident DJs.

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# Addressing the unspeakable

..... 'Pageantry' highlights the reality between the lines .....

BY ROBERT AVILA  
arts@sfbg.com

**DANCE** Liz Tenuto and Justin Morrison — two dancer-choreographers who've made up for their limited time in the Bay Area by being highly, polymorphously productive — share a bill at CounterPULSE this weekend. Tenuto will show a work for three dancers in two parts, the first of which premiered at ODC Theater last December under the title *The Darkest Hour Is Just Before Dawn* (featuring the trio of Esmeralda Kundanis-Grow, Elizabeth McSurdy, and Rebecca Siegel). Morrison performs in the debut of his new solo work, entitled *Weapon*.

As performers and performance makers, Tenuto and Morrison are very distinct, but each brings to their work substantial rigor and experience as well as strong connections to local dance-performance work at large, including collaborations with many leading figures in the Bay Area scene. As a dancer, Tenuto has brought her distinctive blend of physical skill, manic humor, and sinuous sensuality to several productions by Laura Arrington Dance, and worked too with Anne Bluethenthal Dance and Scott Wells & Dancers, among others.

Morrison, a graceful and intelligent force on stage, has been a member of Hope Mohr Dance Company, and continues to work with Sara Shelton Mann as well. In fact, it was his first work with Mann (in 2009) that introduced him to San Francisco, which he adopted the following year following three years in Amsterdam as part of Katie Duck's improvisation-driven Magpie Music Dance Company. (That relationship continues too: Duck was at Kunst-Stoff in April with *Crimes and Casualties*, performed with Alfredo Genovesi and Morrison, as part of Arts Building Consortium's Visiting Artist Series Exchange program.)

Tenuto and Morrison share important points of contact in the local scene — for example, in their mutual appreciation for and conversations with contemporary drag, especially as it continues to evolve in the Bay

Area's rich mixture of nightlife performance and contemporary dance. They have both performed as part of Oakland-based SALTA collective's monthly performance program, PPP (a bright area of experimentation and conversation that celebrates its one-year anniversary in June).

But probably more interesting still is what separates them. Between the new work on display from each artist, *Pageantry* — as the CounterPULSE program is titled — promises to offer an intriguing contrast, reflecting something of the breadth of styles and formal concerns that make the contempo-

rary dance scene here both dynamic and complex.

This diversity has been an

empowering force, notes Tenuto, who comes to dance from a strict ballet context initially and credits her Bay Area contemporary dance peers with a radical development of her outlook and work.

"[In coming to the Bay Area] I was taking in a whole new set of values, and that was very eye-opening for me. It really freed me from this dance past that I'd inherited. As a dancer, you're trained to be very obedient," she says. "All of these people stirred me up in a lot of different ways; opened up a whole realm of possibility for me, all these other states of mind that I didn't normally access when I dance — darker states than I had every been comfortable dancing with before — and feeling the power of the poison, being comfortable expressing that and not feeling shame for it or being afraid of it. I think prior to meeting all these people I was afraid of that. Now I'm able to not only access it but also decide how much I let in, to control it, fine tune it, which is very exciting."

In her new piece, Tenuto aims at expressing the emotionally and psychologically volatile between-ness that comes with a powerful disruption to one's everyday equilibrium.

"Both pieces are really about the moments right before you go through a big change," says Tenuto, "it's a close reading of such moments. It's very detailed, [and performed] in a very rich way, a very vibrant and dense way — but also a little bit artificialized and over the top, which is definitely something that I've inherited from being a performer in San Francisco and commingling with drag and commingling with theater."

According to Tenuto, her work plays with the suggestion of narrative rather than a specific storyline (she notes that whereas part one operated tonally as a kind of hyper-drama, on a par with a Mexican soap opera, part two will be more of a mystery-noir). Morrison, by contrast, eschews narrative altogether, in terms that imply a reluctance to imbue dance with the limiting horizon such narrative tropes can form.

"There seems to be a proliferation of works that are, or seek to be, 'about' something," notes Morrison. "Perhaps [that's] a byproduct of the grant writing process."

Morrison says he finds this problematic, since "it forces artists to contrive a narrative, often steeped in cliché." More often than not, this means for Morrison familiar platitudes around identity and politics.

"Work," he contends, "becomes overtly a narrative about self, about the performers, about the economy, for example; at times, [this means] ignoring the phenomenological, the abstract, or that which cannot otherwise be described, only experienced." **SFBG**

## PAGEANTRY

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BY RITA FELCIANO  
arts@sfbg.com

**DANCE** Christy Funsch's latest program, *State: not anywhere near to now* (May 31-June 2, CounterPULSE), represents what we have come to expect from her work: it is full of surprises, as comfortable as one's own skin, and both immensely private and ever so open. It also keeps some of its secrets. Funsch's primary output has been in solos, a genre she enters into with the utmost confidence. Her dance making is nuanced, rich in detail, and impeccably crafted. For all their quietness, her pieces resonate like finely tuned bells.

Last year's illuminating and entertaining *One on One* at Z Space, in which Funsch set a number of her solos on other dancers, served as a reminder of just how bursting with possibilities the genre is. Yet there is no place to hide. The dancer and the dance are always on the spot.

Sharing this year's concert with Funsch was Portland, Ore.-based Katherine Longstreth, clearly a kindred spirit in creating small-scaled works that are anything but modest.

The program opened with two of Longstreth's own solos, *O What*, danced by Funsch, and *O Where*, performed by the choreographer. Highly condensed, they propose one vision but quickly turn it inside out. *O What's* collage of Americana songs called up easy corn-fed living while Funsch explored the dark stage with a flashlight. Walking, stretching her arms, rolling through the torso, and rocking to the beat, Funsch seemed to relish entering the world of *Oklahoma!* But in the end, she stretched herself onto a narrow strip of Astroturf, her head stuck in what looked like a huge

# Hello solo

Funsch Dance  
Experience triumphs  
with 'State'

cloud of cotton candy.

With echoes of "Over the Rainbow" overlapping with "Home on the Range," *O Where* pierced the concept of the Americana home. Dressed in black with a white blanket that turned into a shawl, a hood, and body covering, Longstreth carefully traced regular linear patterns. Rolling on the floor, she opened her blanket into wings and eventually an elegant white frock coat. Then very quickly, she discarded it to carefully fold it — like a military flag.

Nol Simonse reprised Funsch's fine 2012 *Kneel Before the Fire*. He is an articulate, highly expressive dancer always good to watch, though I couldn't help but wonder if he took a lot of liberties with Funsch's choreography. Performed to Alex Keitel's viola da gamba, Simonse embraced a free-spirited approach to the music that ended when he threw himself at Keitel's feet. A gesture of thanks, well deserved.

The beautifully economic *Narrative Medicine*, choreographed by Longstreth and performed by her and Kelly Bartnik, traced what was a perhaps a friendship imperiled of illness. Casually rolling big

wooden spools that became chairs and a table, the women tenderly examined each other's hands. Then Longstreth moved to what looked like a medical screen to return to her partner, now stretched out on the table. Bartnik now fiercely resisted an examination. A lovely touch was the screen's unraveling, ensnaring Bartnik in the process. Yet Longstreth held onto her.

Funsch's newest solo, *Moving Still(s)*, was apparently inspired by Fritz Lang's 1931 film *M*, from which she borrowed 15 characters. It's been too long since I've seen that movie to discern any echoes; however, Keitel's suggestive sound collage proposed a world through which Funsch moved, at times searchingly, at times perhaps threatened by it. Above all she seemed to have her antennas out all the time, examining space close up but also peering into nowhere.

When the fingers of one hand began to tremble, it began to look like a conversation within her body. Grabbing her leg, she wanted to control a limp that careened her downstage. When the music switched into a jazz mode, she rollicked along with it. Opening and closing *Moving* were Funsch's arms angled against her head. Their motion suggested that of the shutters on a lens. If *Moving* returns, I'll revisit *M* beforehand.

At this point, the final work, *she's near she's now she's nowhere* (which was announced as "in-progress") is a loosely constructed trio for Celine Alwyn-Parker, Aura Fischbeck, and Peiling Kao. How and if its robust physicality eventually will be tamed and shaped will be the challenge. Tamara Alburdis's sound sculpture of tiny speakers looked promising, but remained silent for much of the duration. **SFBG**



Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For complete stage listings, see [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**410[GONE]** Thick House, 1695 18th St, SF; [www.crowdedfire.org](http://www.crowdedfire.org). \$10-35. Previews Thu/6-Sat/8, 8pm. Opens Mon/10, 8pm. Runs Wed-Sat, 8pm. Through June 29. Crowded Fire Theater presents the world premiere of Frances Ya-Chu Cowhig's fanciful, Chinese folklore-inspired look at the underworld.

**Oleanna** Exit's Studio Theater, 156 Eddy, SF; [www.theexit.org](http://www.theexit.org). \$18-25. Opens Thu/6, 8pm. Runs Fri-Sat, 8pm (also June 15, 2pm); Sun, 4pm. Through June 16. Spare Stage performs David Mamet's exploration of sexual politics in academia.

### BAY AREA

**Bubbles for Grown-Ups** Marsh Berkeley, 2120 Allston, Berk; [www.themarsh.org](http://www.themarsh.org). \$15-50. Opens Wed/5, 8pm. Runs Wed, 8pm. Through June 19. Louis "The Amazing Bubble Man" Pearl presents a show aimed at adults.

**George Gershwin Alone** Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$29-77. Previews Sat/8, 8pm. Opens Sun/9, 7pm. Runs Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through June 23. Hershey Felder stars in his celebration of the music and life of composer George Gershwin.

**Wild With Happy** TheatreWorks at the Mountain View Center for the Performing Arts, 500 Castro, Mtn View; [www.theatreworks.org](http://www.theatreworks.org). \$23-73. Previews Wed/5-Fri/7, 8pm. Opens Sat/8, 8pm. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through June 30. TheatreWorks presents the West Coast premiere of Colman Domingo's new comedy, starring the playwright himself.

### ONGOING

**Arcadia** ACT's Geary Theater, 415 Geary, SF; [www.act-sf.org](http://www.act-sf.org). \$20-95. Wed-Sat, 8pm (also Wed and Sat, 2pm; no matinee June 12); Sun, 2pm. Extended through June 16. In Tom Stoppard's now 20-year-old master work *Arcadia*, sex and science, and poetry and pastoralism, crowd the otherwise uncluttered stage. As two modern academics (Gretchen Egolf and Andy Murray) vie over the contents of a country estate library in order to verify their own pet theories about the past occupants, a 19th-century intellectual prodigy (Rebekah Brockman) discovers the principles of chaos theory more than a hundred years ahead of her time. Although at times the pacing of the nearly three-hour play feels sluggish, the slow unfurling of key plot points and character reveals suits the intricacies of the text, while still allowing for much of Stoppard's wry humor to shine, if not crackle, through the layers. (Gluckstern)

**Birds of a Feather** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 29. New Conservatory Theatre Center performs the San Francisco premiere of Marc Acito's tale inspired by two gay penguins at the Central Park Zoo.

**Black Watch** Drill Court, Armory Community Center, 333 14th St, SF; [www.act-sf.org](http://www.act-sf.org). \$100. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through June 16. American Conservatory Theater presents the National Theatre of Scotland's internationally acclaimed performance about Scottish soldiers serving in Iraq.

**The Divine Sister** New Conservatory Theatre Center, 25 Van Ness, SF; [www.nctcsf.org](http://www.nctcsf.org). \$25-45. Previews Fri/7, 8pm. Opens Sat/8, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through June 29. Charles Busch's latest comedy pays tribute to Hollywood films involving nuns.

**Drunk Enough to Say I Love You?** Costume Shop, 1117 Market, SF; [www.therhino.org](http://www.therhino.org). \$15-30. Wed-Sat, 8pm; Sun, 2pm. Through June 16. Theatre Rhinoceros performs Caryl Churchill's play that asks, "Do countries really behave like gay men?" Included in the program are two one-act plays: Churchill's *Seven Jewish Children: A Play for Gaza* and Deborah S. Margolin's *Seven Palestinian Children*.

**Frisco Fred's Magic and More** Alcove Theater,



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YA-CHU COWHIG'S *410[GONE]*.

PHOTO BY LEA BRUNO

414 Mason, Ste 502, SF; [www.thealcovetheater.com](http://www.thealcovetheater.com). \$35-50. Thu-Sat, 7pm. Through June 29. Performer Fred Anderson presents his latest family-friendly show, complete with magic, juggling, and "crazy stunts."

**Into the Woods** Eureka Theatre, 215 Jackson, SF; [www.rayoflighttheatre.com](http://www.rayoflighttheatre.com). \$25-36. Thu-Sat, 8pm (check website for matinee schedule). Through June 29. Ray of Light Theatre performs Stephen Sondheim's fairy-tale mash-up.

**Killing My Lobster Learns a Lesson** Stage Werx Theatre, 446 Valencia, SF; [www.killingmylobster.com](http://www.killingmylobster.com). \$10-25. Thu/6-Sat/8, 8pm; Sun/9, 7pm. The sketch troupe performs "comedy vignettes for the avid achievers."

**Krispy Kritters in the Scarlett Night** Exit on Taylor, 277 Taylor, SF; [www.cuttingball.com](http://www.cuttingball.com). \$10-50. Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm; no shows Sat/8); Sun, 5pm. Through June 16. Cutting Ball Theater performs Andrew Saito's *Howl*-inspired portrait of San Francisco.

**Steve Seabrook: Better Than You** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Thu, 8pm; Sat, 8:30pm. Extended through June 29. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila)

**Talk Radio** Actors Theatre of San Francisco, 855 Bush, SF; [www.actorstheatre.org](http://www.actorstheatre.org). \$26-38. Wed-Sat, 8pm. Through June 15. Actors Theatre of San Francisco performs Eric Bogosian's breakthrough 1987 drama.

**Tinsel Tarts in a Hot Coma: The Next Cockettes Musical** Hypnodrome, 575 10th St, SF; [www.thrillpeddlers.com](http://www.thrillpeddlers.com). \$30-35. Thu-Sat, 8pm. Extended through June 29. This is Thrillpeddlers' third Cockettes revival, a winning streak that started with *Pearls Over Shanghai*. While not quite as frisky or imaginative as the production of *Pearls*, it easily charms with its fine songs, nifty routines, exquisite costumes, steady flashes of wit, less consistent flashes of flesh, and de rigueur irreverence. (Avila)

**Vital Signs: The Pulse of an American Nurse** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Sun, 7pm. Through June 16. Registered nurse Alison Whittaker returns to the Marsh with her behind-the-scenes show about working in a hospital. **SFBG**





MARTINA LOPEZ DE PEREZ HAWKS TRADITIONAL MAYAN THREADS FROM HER LIVING ROOM.

GUARDIAN PHOTOS BY CAITLIN DONOHUE

# First lady of fajas

Martina Lopez de Perez provides her Maya Mam community with style that matters

BY CAITLIN DONOHUE

caitlin@sfbg.com

**STREET SEEN** Never in my time writing this style column has a clothing seller interrupted our interview to deal with an inquiry about legal advice or natural medicine.

But then, very few of the stores and designers I've featured have served as crucial a function in its community as the small enterprise run by Martina Lopez de Perez, who sells traditional *huipils* and *fajas* to her community of indigenous Guatemalan Maya Mam refugees out of her family's home in Fruitvale.

Lopez de Perez's husband, Felix Perez Mendoza, is the president of the thousands-strong East Bay community of indigenous Guatemalans, who were forced to flee the highlands of their historically conflict-racked country during the dirty war that peaked in violence during the 1980s and officially came to a close in 1996.

Their small living room in a Fruitvale duplex is set up for business: a desk with neatly-stacked reams of paperwork, well-worn couch seating, a map of the United States, and smiling family photographs hung on the walls. A long glass case holds the traditional garb Maya Mam wear to religious events — or in everyday life as Lopez de Perez does, she tells me, when it's

not as ridiculously hot as it is on the afternoon I visit.

"I feel great wearing these clothes — it's my *traje*," Lopez de Perez tells me in fluent Spanish (though many Maya Mam speak only their indigenous language, she received formal schooling in Todos Santos, the town from which she and her husband hail).

She shows me the components of a *traje típica* (traditional outfit) — the round-brimmed *sombrero* with woven hat band, the square-cut *huipil* blouse, and *corte*, a solid floor-length wrap skirt, both made of a thick cotton and secured by an intricately embroidered *faja*, or belt around the waist. For men, she stocks striped button-downs, cut from a thick cloth and accented with patterned collars. The embroidery is magic, the colors vivid, but the pieces are a far cry from trend items.

Lopez de Perez imports the materials and finished hats from indigenous seamstresses in Todos Santos. "It's a source of work, both here and there," says Perez Mendoza, who encourages non-Maya Mam to contact them for a private shopping appointment if they're interested in buying a summer blouse to support their indigenous community members. (Attention coffee nerds: Perez Mendoza is also looking for Bay Area roasters interested in purchasing the organic coffee beans grown

by Maya Mam in their homeland.)

It's with these traditional outfits that Lopez de Perez and her fellow Maya Mam represent a culture from which they have been separated from by tragic circumstance. Though Efraim Rios Montt, the dictator who murdered thousands of indigenous people throughout the country's civil war, was sentenced to 80 years in prison last month, his head of military intelligence Otto Pérez Molina is the country's current leader. My hosts' daughters and son still live in Guatemala City, where they study at one of the capital's universities.

In the past, Lopez de Perez says, Oakland's Maya Mam were too afraid of being targeted by immigration police to wear the outfits proclaiming their heritage. Nowadays, thanks to the battles they and other immigrant groups have waged, they can wear their *huipils* wherever they like.

Which is not to say that she doesn't need a little bit of convincing to be my Street Seen model on the unseasonably hot day we visit. But — with the added pleas of the friends who have stopped by the house that day — she eventually ties on her *faja*. She has to strut, I tell her. After all, she is Oakland's Maya Mam Michelle Obama. **SFBG**

To set up an appointment to shop Maya Mam style, call (510) 472-6660

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GUARDIAN



**ARTS + CULTURE SPORTS**

# Three! Out!

BY L.E. LEONE

**IN THE GAME** Home runs are called *fuoricampi*, which translates literally to outfields, in the sense of "out of the park." Hits are *valide*, or "valids." And a strike out is a strike out. It's pretty adorable, when the field announcer at Stadio Nuevo Europeo in Parma exclaims, "Strike! Three! Out!"

At one point last Saturday, Parma's starter Jose Sanchez struck out seven in a row. Over six shutout innings, he struck out 12, so we got to hear it a lot: "Strike! Three! Out!"

I'm 50.

How it happened was like this: I was born, and it was 50 years ago. And now it's now. So: yeah ... fuckin' 50.

Many years ago I had a sweatshirt with Chief Wahoo (the Cleveland Indians' politically insensitive logo) on it, only instead of saying Cleveland it said Nettuno. The Nettuno Indians.

Then, when anyone said they were offended by my shirt I would say, but it's not Cleveland; it's Nettuno. Which admittedly didn't solve the problem. At best it diverted attention away from it long enough for me to sneak out a side door — you know, while my assailant's pot-addled brain was flipping through his rolodex of planets, from the sun outward, looking for Nettuno.

Is "rolodex" still a word?

In either case, we couldn't believe we missed the World Baseball Classic at AT&T Park earlier this spring, so, so long as we were in Europe for my birthday we thought we'd go see us some world baseball. Which is to say, Italian baseball. Which is to say, Parma vs. Grosseto. Which is to say, Enegan Toshiba Grosseto. Which is also to say, the Grosseto Mastiffs.

The names of the teams are very confusing over there. And they tend to change a lot, sometimes even between innings. In fact, sadly, I don't think the Nettuno Indians are the Nettuno Indians anymore. Probably Cleveland sued them. Or someone pointed out that Native Americans were inherently American and, by extension, from Earth.

Anyway, we had hoped to make it to Nettuno, to find out, but they were away that Saturday, playing a doubleheader against Saturno. Italian baseball only happens on weekends, see. There just isn't enough interest in it, when Hedgehog and I aren't around, to support more games than that. Even *with* us, attendance for

the game in Parma was 139. I know because I counted.

I also used my passport as a straight-edge to line some squares into a piece of paper and I kept score. All so I could tell my loyal and baffled readership back here at home in San Francisco that Parma beat Grosseto on Saturday 9-3.

Leftfielder Massimo Pesci, hitting in the nine hole, crushed a two-run homer off Grosseto starter Rafael Garcia in the second. Parma added two in the fifth, chasing Garcia, then blasted Coronado Angel Marquez in the sixth with five straight hits, capped by a Luca Scalera two-run shot.

With the game securely out of reach, Parma reliever Alexander Tabata Velasquez came on in the 7<sup>th</sup> and earned a three-inning save.

Grosseto got all three of their runs in the eighth. Francesco Di Mattia led off with a pinch single, Rafael Lora walked, and Bernardo Encarnacion singled to load the bases. Cleanup hitter Nelwin Sforza came through with a sharp single to center, scoring two, and Vincenzo D'Addio followed with a sac fly to right, plating Encarnacion.

There. I just wanted to say all that. Because I'm 50, so I can.

Winning pitcher: Jose Sanchez. Losing pitcher: Rafael Garcia. And if you're wondering why all the Italian league pitchers have Spanish sounding names, it's because they import them from Latin America. I think because Italians in Italy don't play enough baseball, growing up, to develop into pitchers. This is just a guess.

But it could explain why Italy tends to surprise then fizzle in international competitions like the World Baseball Classic. This year, for example, they upset Mexico and Canada in the first round, then lost out in the second. Their starting pitching holds, and then all hell breaks loose when you get into their bullpen.

Such is the state of soccer-dominant Europe, when it comes to trying to use their hands and arms at something. There's a promising Italian national in the Seattle farm system (Alex Liddi), and one of my favorite current major leaguers is Netherlands-born shortstop Didi Gregorius, of the Arizona Diamondbacks.

Oh, and the Bundesliga in Germany has a team called the Dohren Wild Farmers. That's who I want to play for.

When I grow up. **SFBG**



ARTS + CULTURE

SPORTS LISTINGS

PARTICIPATORY

**Cinderella Trail Run:** Choose between a 50K marathon, 30K half-marathon, or 10K jog on the way from Joaquin Miller to Redwood Regional Park. Glass slippers not recommended. Sun., Aug. 18, 8 a.m., \$35-\$65, coastaltrailruns.com. Joaquin Miller Park, 3300 Joaquin Miller Road Oakland, CA 94602, Oakland.

**Coastal 50K:** A point-to-point trail run between Stinson Beach and Rodeo Beach in the Marin Headlands. Sat., Sept. 21, 8 a.m., \$80, coastaltrailruns.com. Stinson Beach, 3521 Shoreline Highway, Stinson Beach.

**Course of the Force:** An Olympic-style relay — only with *Star Wars* toy lightsabers instead of a flaming torch — that winds its way down the California coast from Skywalker Ranch in Marin all the way to the San Diego Comic Con. 100% of proceeds from runner registration benefit local Make-A-Wish Foundations along the route. July 9-16, \$150, courseoftheforce.starwars.com. Multiple Bay Area Locations, San Francisco, N/A.

**Crissy Field 6- and 12-Hour Run:** With a race course that loops 1.061 miles around the Crissy Field lagoon, how many miles you run in a 6- or 12-hour session is entirely up to you. Sat., June 15, 8 a.m., \$60-\$95, pctrailruns.com. Crissy Field, Marshall, San Francisco, 561-3000, www.parksconservancy.org/our-work/crissy/.

**Double Dipsea Handicap Race:** In case the Dipsea Race — the oldest trail race in America — isn't strenuous and/or scenic enough for you, the Double Dipsea invites you to run the race course *twice*: once from Stinson Beach to Mill Valley, and then back again across Mt. Tam. Sat., June 29, 8 a.m., \$40-\$60, doubledipsea.com. Stinson Beach, 3521 Shoreline Highway, Stinson Beach.

**Golden Gate Triathalon:** Classic triathalon and shorter sprint triathalon features a run across the Golden Gate Bridge. Sun., June 9. The Sports Basement, 610 Old Mason, San Francisco, 437-0100, www.sportsbasement.com/SS\_web\_Presidio.asp.

**San Francisco Marathon:** S.F. may only be 7x7, but its annual namesake marathon squeezes in a full USATF-certified 26.2 miles as it runs from the Ferry Building up the Embarcadero, through Fisherman's Wharf, across the GGB, back down into the Presidio, and then through Golden Gate Park, the Haight, the upper Mission, lower Potrero, Mission Bay, and South Park before returning home again. Sun., June 16, 5:30 a.m., \$25-\$145, thesfmarathon.com. Ferry Building, 1 Ferry Building, San Francisco, 983-8000, www.ferrybuildingmarketplace.com.

**See Jane Run Alameda Women's Half-Marathon and 5K:** A scenic, unstressful run for women of all fitness levels. Also includes a kids' run. Sat., June 8, 8 a.m., \$15-\$105, seejanerun.com. Crown Beach, Eighth St. & Otis, Alameda, 510-521-7090, www.ebparks.org/parks/crown\_beach.

**Valor Games Far West:** Cycling competition and closing ceremonies for this three-day (June 11-13) Bay Area event open to qualifying veterans with disabilities. Participation is free to eligible athletes. Thu., June 13, fwwaa.org/valor-games-far-west. Candlestick Park, 602 Jamestown, San Francisco, 467-1994.

**ONGOING**

**Air Conditioning:** Exercise program involving trampolines. Mondays, Wednesdays, 7 p.m.; Saturdays, 8 a.m., \$16. House of Air, 926 Mason, San Francisco, 345-9675, www.houseofairsf.com.

**Air Core:** Advanced trampoline workout with Kari Chalmstrom. Tuesdays, 9 a.m., \$16. House of Air, 926 Mason, San Francisco, 345-9675, www.houseofairsf.com.

**Downtown San Francisco Kayak Trip:** A scenic paddle along the city's central coastline. Saturdays, Sundays, 1 p.m., \$58.50-\$75 advance, citykayak.com. South Beach Harbor, Pier 40, San Francisco, 495-4911, www.southbeachharbor.com.

**Family Kayak Trip:** An easy jaunt designed for first-time paddlers and families. Saturdays, Sundays, 11 a.m., \$49-\$59 advance, 357-1010, citykayak.com. South Beach Harbor, Pier 40, San Francisco, www.southbeachharbor.com.

**San Francisco Dolphin South End Running Club Weekly Runs:** Each Sunday the running club meets for communal multimile runs in different areas of San Francisco. Sundays, 9 a.m., dserunners.com. Multiple San Francisco Locations, multiple addresses, San Francisco, N/A.

**Sunday Open Gyms:** The San Francisco Gay Basketball Association. Sundays, \$5, www.sfgba.com. Eureka Valley Recreation Center, 100 Collingwood, San Francisco, 831-6810, www.sfgov.org. **SFBG**

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COVER IS \$10 ADV/\$12 DOOR

SAT 6/8 9PM FREE B4 9:30PM \$6 AFTER  
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WED 6/12 9PM \$10  
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**6.08 STACY PULLEN** - Rooz - Bo  
**6.15 FRANK ROGER(FR)** - Jimmy B - Dan Suda  
**6.21 JAMES HOLDEN** - Bells & Whistles - Rich Korach  
**6.22 MY FAVORITE KOBOT (UK)** - DATE NITE (Live)

**6.29 JUAN MACLEAN(dj set)** - Kim Anne Fox - Blaksheep  
**6.30 MAGDA** (Berlin)  
**7.04 JEROME LOL** - Samo Soundboy - Dj Funeral  
**7.05 CHRISTIAN LOEFFLER**  
**7.12 DRUMCELL**  
**7.13 PSYCHEMAGIK(UK)** - Anthony Mansfield - M3 - Shiny Objects  
**7.27 CYRIL HAHN** - Sleazemore - Richie Panic

**8.03 PEZZNER** - Johnny Fiasco - Jon Lemon - Rick Preston  
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**8.15 THE REVENGE(UK)** - Sleight of Hands - Anthony Mansfield  
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## ARTS + CULTURE SEX

LORELEI LEE IN 'PUBLIC  
SEX, PRIVATE LIVES'

# Go deep

BDSM stars give  
it all up for  
DocFest's *Public  
Sex, Private Lives*

BY CAITLIN DONOHUE  
caitlin@sfbg.com

**SEX** *Public Sex, Private Lives* filmmaker Simone Jude was on set with Kink.com dominatrix Isis Love when Love received a call from Child Protective Services. The single mom would have to meet with CPS staff -- there'd been questions raised about her parenting of 12-year old Rusty. For most documentarians, plot line would pause there.

But Jude was a cameraperson for the San Francisco BDSM porn company before and while embarking on the four-year challenge of following three of Kink's most known dommes for *PSPL* (screening Sat/8 at the Roxie for SF DocFest). She was a trusted quantity.

So Jude jumped in the backseat behind Love's sweet, aspiring dancer offspring Rusty, and was there when the mother-son duo emerged relieved that the cause for the meeting had been not Love's penchant for hogtying subs for the Internet, but rather Rusty's petulant reportage of a minor fight they'd had to a mandatory reporter employee at his school.

Though it will be judged as such by mainstream audience (not necessarily a bad thing), this is not a documentary on Kink.com, or BDSM porn, or porn at all. Leave that to James Franco's documentary *kink*, which makes its SF debut at Frameline Fri/21 ([www.frameline.org](http://www.frameline.org)).

In another stressful scene, we watch *PSPL* protagonist Lorelei Lee agonize as she prepares to explain to the jury at John "Buttman" Stagliano's 2010 obscenity trial her reasons for starring in a film featuring milk enemas. Jude's third muse Princess Donna not only allowed her real first name to be used in the film (a name that I, even after years of interviewing and hanging out with Donna, learned for the first time thanks to *PSPL*), but let Jude film her speech at her beloved dad's funeral and an awkward moment exploring her newly-kink-curios mom's bag of sex toys.

## THIS WEEK'S SEXY EVENTS

**"Fairoaks Project"** Through June 30. Opening reception: Fri/7, 7-10pm, free. Center for Sex and Culture, 1349 Mission, SF. [www.sexandculture.org](http://www.sexandculture.org). Photographer Frank Mellenos's Polaroids from the Fairoaks Hotel Haight-Ashbury bathhouse between 1977-'79. Play parties, commune living, history galore.

**"Hot, Healthy, Happy, and Living With Herpes"** Tue/11, 6:30-8:30pm, free. Good Vibrations, 1620 Polk, SF. [www.goodvibes.com](http://www.goodvibes.com). Sex educators Midori and Charlie Glickman teach how to live (sexily) with herpes, including ways to break the news to partners, safe sex practices, more.

Through this intimacy, *PSPL* emerges not as a love letter to, or exposé of, rough sex on camera, but rather a portrait of three women, whose singularity dictated, rather than resulted from, their career path.

"You have to be willing to be outside the norm of society," Stagliano muses, regarding porn careers. The dairy enemas and tit slaps that the *PSPL* three undergo are far from the three dommes' primary hurdles -- those would be dealing with the outside world's perception of their lives.

Which is not to say the film's a downer. Some shots sing: a golden ray slices behind Tina Horn's bound figure as Lorelei strides into a Donna-directed bondage scene; Princess Donna and her mother connect post-funeral by a blue river framed by rolling hills.

"It'll be interesting to see how [Donna, Lee, and Love]'s fans react," Jude tells me. But given the film's easy access point -- even "BDSM" is defined by a cue card flashed on screen -- she hopes the wider world will learn a little about the objects of its desire. **SFBG**

### PUBLIC SEX, PRIVATE LIVES

Sat/8 and June 12, 9pm; \$11. Roxie Theater, 3117 16th St., SF. June 15, 7pm, \$11. New Parkway, 474 24th St., Oakl. [www.sfindie.com/festivals/sf-docfest](http://www.sfindie.com/festivals/sf-docfest)

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## slate\*

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WEDNESDAY | **BEER PONG**  
6.5

THURSDAY | DANCE KARAOKE WITH  
6.6 **2J PURPLE**  
(NO COVER)

FRIDAY | **HACETERIA**  
6.7 (TECHNO, HOUSE, RAVE)

SATURDAY | **KISSGROOVE SF**  
6.8 WITH **VINROC** AND  
**THEWHOOLIGAN**  
(DEEP HOUSE, NU DISCO,  
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ARTS + CULTURE ON THE CHEAP



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Listings compiled by Caitlin Donohue. For additional information on submitting events, see our Selector calendar section.

WEDNESDAY 5

**SF Peace and Hope reading** Sacred Grounds Café, 2095 Hayes, SF. [www.sfpeaceandhope.com](http://www.sfpeaceandhope.com). 7pm open mic signup, 8:15 reading, free. Online poetry journal SF Peace and Hope takes its cues from 1960s idealism -- if you're feeling that flower vibe stop by its third anniversary open mic night. **"Radar Superstar"** San Francisco Main Library, 100 Larkin, SF. [www.sfpil.org](http://www.sfpil.org). 6pm, free. To celebrate the progressive, queer-minded, reading series 10 years of life, the minds behind Radar have assembled crazy-like-a-fox performer Jibz "Dynasty Handbag" Cameron, founder of black gay theater posse Pomo Afro Homos Brian Freeman, Vice Magazine masculinity expert Thomas Paige McBee, and high femme performance artist Maryam Rostami.

THURSDAY 6

**Etsy Craft Lab** Museum of Craft and Design, 2569 Third St., SF. [www.sfmcd.org](http://www.sfmcd.org). 7-9:30pm, \$10. Rick Kitagawa makes his bread and butter at his SF print shop Lords of Print (not to mention with the zombie-printed ties he designs at [www.monkeyandseal.com](http://www.monkeyandseal.com)) -- but today, he's giving back and teaching the crowd. Attend his screen-printing workshop sponsored by Etsy today and walk with your very own poster. **Local Protest, Global Movements: Capital, Community, and State in San Francisco** The Green Arcade, 1690 Market, SF. [www.thegreenarcade.com](http://www.thegreenarcade.com). 7pm, free. Author Karl Beitel hashes out his new book on the battles against gentrification here in San Francisco.

FRIDAY 7

**"Headspace"** Krowwork, 480 23rd St., Oakl. [www.krowwork.com](http://www.krowwork.com). Through July 13. Opening reception: 6-9pm, free. "thru her eyes/there is love/in/lives quiet things/as we take time/to recreate/our realities" Oakland photographer Sasha Kelley dreamy photo portraits show black life in the Bay with more style than you'll see pretty much anywhere else. Check out her First Friday opening, where they'll be paired with video and verse. **"Travesia: Journey of the Gray Whale"** SF Zoo, 1 Zoo Road, SF. [www.acs-sfbay.org](http://www.acs-sfbay.org). 5pm, mandatory RSVP at [asc.sfbay@gmail.com](mailto:asc.sfbay@gmail.com). Mexican whale lovers Proyecto Ballena Gris present on their mission to protect the habitats of the migratory gray whale, which travels up and down the West Coast. Tonight's event is a companion to the "Travesia" exhibit that'll be open at the SF Zoo's Pachyderm Building tomorrow, Sat/8. **Temescal Art Hop** Rise Above Gallery, 4770 Telegraph, Oakl. [www.riseaboveoakland.com](http://www.riseaboveoakland.com). 6-9pm, free. The Temescal neighborhood is joining the First Friday fray -- pick up a "passport" from one

of the participating 20 businesses and get them stamped at the neighbors to win raffle prizes.

SATURDAY 8

**Bromeliad Society plant sale** SF County Fair Building, Ninth Ave. and Lincoln, SF. [www.sfbromeliad.org](http://www.sfbromeliad.org). Also Sun/9. 9am-5pm, free. Green thumbs and casual park strollers will both find something to love at this annual expo of cacti, succulents, and bromeliads. Pick up a Tillandsia airplant or an African aloe -- you can find growths here starting at just \$2. **"The Future is Electric: Plug in and Get There"** San Francisco Main Library, 100 Larkin, SF. [www.energycenter.org/cvrrp-events](http://www.energycenter.org/cvrrp-events). 10:30am-2pm, free. Learn how you can get up to \$10,000 from the government towards buying a plug-in electric car, plus all the new infrastructure and programs that might make owning one easier to manage. **Urban farm tours** Various locations in Albany, El Cerrito, Richmond, El Sobrante. [www.iuhoakland.com](http://www.iuhoakland.com). 11am-6pm, \$5 per location. The Institute of Urban Homesteading wants you to realize the power of a plot when it comes to feeding your family. See how others are making urban farming work for them at this week's farm tour day -- register on the site and you'll receive a map of locations where you can drop by and see rainwater collection systems, bee hives, veggie gardens, goats, and more. **"Head Over Heels"** White Walls Gallery, 886 Geary, SF. [www.whitewallssf.com](http://www.whitewallssf.com). Through June 29. Opening reception: 7-11pm, free. Fragmented, weathered collages that take off from fashion photography don the walls at Greg Gossel's new show at White Walls. Gossel hired a photog to snap the base images he hand-printed on these works, creating sexy, billboard-esque results.

SUNDAY 9

**Sunday Streets Bayview and Dogpatch** Third St. between Newcomb and 22nd St. and surrounding area, SF. [www.sundaystreetssf.com](http://www.sundaystreetssf.com). 11am-4pm, free. Cruise from AT&T Park to the Bayview Opera House on car-free streets courtesy of this recurring street festival. Bayview and Dogpatch's edition will feature all the yoga, live tunes, and local business festivities Sunday Streets runners, bikers, skaters, and strollers have become accustomed to. **Habitot Children's Museum LGBTQ family open house** 2065 Kittredge, Berk. [www.habitot.org](http://www.habitot.org). 10am-2pm, free. Kick off Pride month with your babies at Berkeley's kid museum. Little ones can clamber around the museum's fire truck, art studio, wind tunnel, and waterworks area -- plus settle in for a LGBTQ-themed story hour.

MONDAY 10

**Nancy Morejón** 2969 Mission, SF. [www.answersf.org](http://www.answersf.org). 7pm, \$8-10 donation suggested. Cuban poet, daughter of one of Habana's old colonial neighborhoods, and winner of her country's National Literature Prize Morejón reads from her chronicles of Cuba's capital and its residents. **SFBG**

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**BURNING MAN BOARD MEMBER  
MICHAEL MIKEL CRUISES PAST  
BURN WALL STREET DURING THE 2012  
EVENT IN THIS IMAGE FROM SPARK.**

**BY STEVEN T. JONES**  
steve@sfbg.com

**FILM** A documentary called *Spark: A Burning Man Story* is arriving on the big screen, with dreams of wide distribution, at a pivotal moment for the San Francisco-based corporation that has transformed the annual desert festival into a valuable global brand supported by a growing web of interconnected burner collectives around the world.

Is that a coincidence, or is this interesting and visually spectacular (if slightly hagiographic) film at least partially intended to shore up popular support for the leadership of Burning Man as the founders cash out of Black Rock City LLC and supposedly begin to transfer more control to a new nonprofit entity?

Filmed during last year's ticket fiasco — in which high demand and a flawed lottery system created temporary scarcity that left many essential veteran burners without tickets during the busy preparation season — both the filmmakers and leaders of Burning Man say they needed to trust one another.

After all, technology-entrepreneur-turned-director Steve Brown was given extensive, exclusive access to the sometimes difficult and painful internal discussions about how to deal with that crisis. And if he was looking to make a film about the flawed and dysfunctional leadership of the event — ala Olivier Bonin's *Dust & Illusions* — he certainly had plenty of footage to make that storyline work.

But that wasn't going to happen, not this time — for a few reasons. One, Brown is a Burning Man true believer and relative newbie who took its leaders at face value and didn't want to delve into the details or criticisms of how the event is managed or who will chart its future. As he told us, that just wasn't the story he wanted to tell.

"We got trusted by the founders of Burning Man to do this story," he told us. "They were in the process of going into a nonprofit and they wanted to get their message out into the world."

Two, Black Rock City LLC needed to sign off on the film for it to be distributed, given that the corporation controls the use of images from the event. "Could Burning Man have prevented us from distributing this film? Yeah, they probably could have," Brown told us. And during my own experience writing and promoting a book about Burning Man, I learned that its leaders resent criticism and can make or break efforts



# Burning questions

'Spark' debuts at DocFest with a sympathetic look at Black Rock City LLC's intention to gift Burning Man back to the people. But is it true?

to promote books or movies to the larger burner community.

Finally, as is increasingly the case with many documentary films, the filmmakers and their subjects are essentially in a partnership. Brown and the LLC's leaders reluctantly admitted to us that there is a financial arrangement between the two entities and that the LLC will receive revenues from the film, although they wouldn't discuss details with us.

Chris Weitz, an executive producer on the film, is also on the board of directors of the new nonprofit, The Burning Man Project, along with his wife, Mercedes Martinez. Both were personally appointed by the six members of the LLC's board to help guide Burning Man into a new era.

Brown insists that these relationships had no influence on the film and that the LLC neither requested nor received any editorial changes. "I made it clear to them that I'm only going to do a film that is completely independent," Brown said.

And his co-director, Jessie Deeter, is a respected journalist and veteran documentary filmmaker whose strong reputation lured estranged Burning Man co-founder John Law to participate in the film, offering the only real questioning of the event's leadership (although it focused on the decisions in the late 1990s to

continue growing the event, not on its more recent stewardship and questions of relinquishing some control to the larger community).

"I'm fair and I'm really proud of my reputation as a journalist," Deeter told us, noting how important she thought it was to have Law's contrarian voice in the film.



Still, both Deeter and Brown are also clear that they believe in the leadership of the event. "I found their intentions to be honorable and positive as they deal with difficult-to-solve problems," Brown said, while Deeter later told us, "I believe in their intentions."

More cynical burner veterans may have a few eye-rolling moments with this film and the portrayals of its selfless leadership. While the discussions of the ticket fiasco raised challenging issues within the LLC, its critics came off as angry and unreasonable, as if the new ticket lottery had nothing to do with the temporary, artificial ticket scarcity (which was alleviated by summer's end and didn't occur this year under a new and improved distribution system).

And when the film ends by

claiming "the organization is transitioning into a nonprofit to 'gift' the event back to the community," it seems to drift from overly sympathetic into downright deceptive, leaving viewers with the impression that the six board members are selflessly relinquishing the tight control they exercise over the event and the culture it has spawned.

Yet our interview with the LLC leadership shows that just isn't true. If anything, the public portrayals that founder Larry Harvey made two years ago about how this transition would go have been quietly modified to leave these six people in control of Burning Man for the foreseeable future.

## CHANGING FOCUS

As altruistic as Spark makes Burning Man's transition to nonprofit status sound, Harvey made it clear during the April 1, 2011 speech when he announced it that it was driven by internal divisions that almost tore the LLC board apart, largely over how much money departing board members were entitled to.

The corporation's bylaws capped each board member's equity at \$20,000, a figure Harvey scoffed at as ridiculously low, saying the six board members would decide on larger payouts as part of the transition and they have refused to disclose how

much (Sources in the LLC tell me the payouts have already begun. Incidentally, author Katherine Chen claimed in her book *Enabling Creative Chaos* that the \$20,000 cap was set to quell community concerns about the board accumulating equity from everyone else's efforts, but Harvey now denies that account).

In that speech, Harvey also said the plan was to turn over operation of the Burning Man event to the nonprofit after three years, and then three years later to transfer control over the Burning Man brand and trademarks and to dissolve the LLC (see "The future of Burning Man," 8/2/11).

Board member Marian Goodell assured us at the time that the LLC would be doing extensive outreach to gather input on what the future leadership of the event and culture should look like: "We're going to have a conversation with the community."

But with just a year to go until the event was scheduled to be turned over to the nonprofit board, there has been no substantive transfer, the details of what the leadership structure will look like are murky — and the six board members of Black Rock LLC still deem themselves indispensable leaders of the event and culture.

The filmmakers say that the transition to the nonprofit was one of the things that drew them to the project, but the ticket fiasco came to steal their focus, mostly because the nonprofit narrative was simply too complex and confusing to easily convey on film.

Deeter said they decided to close the film with Law and his questions of whether the event should have been allowed to grow so large. "We insisted on having John Law at the end to counterbalance that idea" of who would be leading the event.

As she said of the transition to a nonprofit: "You know that transition is a really, really complicated thing."

## TRANSITION TIME

Yes, and it's something that seems to be made even more complicated by Harvey and Goodell, who offered dizzying answers to our questions about how the event and culture will be led going forward. All we can tell at this point is that it's still a work in progress.

"We're pretty much on schedule," Harvey told me, noting that he still hopes to transfer ownership of the event over to the nonprofit next year. "The nonprofit is going well, and then we have to work out the terms of the relationship between the event and the nonprofit. We want the event to be protected from undue meddling



and we want it to be a good fit.”

From our conversations, it appears that a new governance structure seems synonymous with the “meddling” they want to avoid.

“We want to make sure the event production has autonomy, so it can water the roads without board members deciding which roads and the number of tickets and how many volunteers,” Goodell said. “We did look at basically plopping the entire thing into the nonprofit, but if you look at what we’re trying to do out in the world, we don’t have any interest in becoming a big, large government agency.”

It was an analogy they returned to a few times: equating a new governance structure with bureaucratic tyranny. They rejected the notion that the new nonprofit would have “control” over the event, even though they want it to have “ownership” of the event.

“You just said the control of the event would be turned over to the nonprofit,” Goodell said.

“No, the ownership,” Harvey added.

“Yeah, there’s a difference,” Goodell said.

That difference seems to involve whether the six current board members would be giving up their control — which she said they are not.

“All six of us plan to stay around. We’re not going off to China to buy a little house along the Mekong River,” Goodell said.

“We want to make sure the event production company has sufficient autonomy, they can function with creating freedom and do what it does best, which is producing the Burning Man event, without being unduly interfered with by the nonprofit organization,” Harvey said.

“That’s why you heard it one way initially, and you’re hearing it slightly differently now, and it could go back again,” Goodell said. “We don’t think it’s sensible, either philosophically

or fiscally, to essentially strip away all these entities and take all these employees and plop them in the middle of The Burning Man Project.”

In other words, Black Rock LLC and its six members will apparently still produce the event — and it’s not clear what, exactly, the nonprofit will do.

“We are giving up LLC-based ownership control, we are not giving up the steerage of the culture,” Goodell said. “That we’re not giving up. We’re more necessary now than ever.”

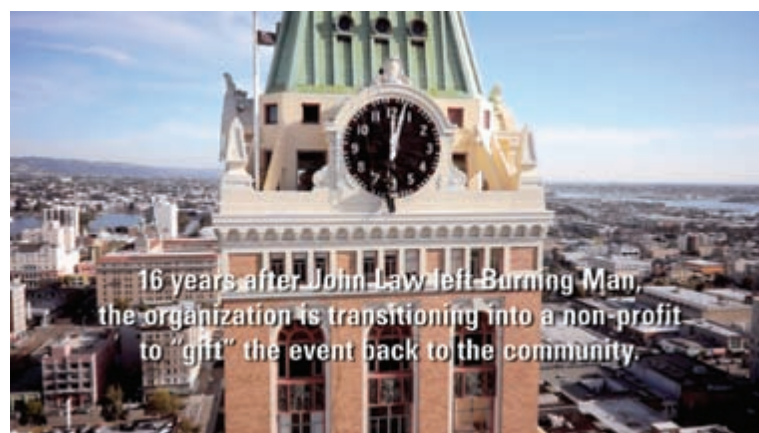
### PLAYA AS BACKDROP

There are burners who see things in much simpler terms. Chicken John Rinaldi, the longtime burner and thorn in the LLC’s side, was interviewed for *Spark* but not included in the film. Rinaldi, Law, and others have repeatedly questioned why the LLC doesn’t create a more inclusive and community-based leadership structure, something that would seem appropriate for an event whose value is derived almost entirely by the volunteer efforts of burners, who acquire no equity in the event even after years of work.

But these aren’t the issues that *Spark* explores. In following both the leaders of the LLC and storylines involving two different art projects and a theme camp, the filmmakers say the film isn’t really about Burning Man at all, but what it brings out in people.

“This film is about ordinary people following extraordinary dreams,” Brown said at a press screening at the Roxie last month. “Burning Man is the context, but it’s not necessarily what it’s about.”

When I asked Brown about whether he paid the LLC for access and the right to use footage they filmed on the playa — something I know it has demanded of other film and photo projects — Brown paused for almost a full minute before admitting he did.



“We saw it as location fees. We’re making an investment, they’re making an investment,” he said, refusing to provide details of the agreement. “The arrangement we had with Burning Man is similar to the arrangements anyone else has had out there.”

Goodell said the LLC’s standard agreement calls for all filmmakers to either pay a set site fee or a percentage of the profits. “It’s standard in all of the agreements to pay a site fee,” Goodell said, noting that the LLC recently charged Vogue Magazine \$150,000 to do a photo shoot during the event.

But the issue of paying subjects is a controversial one in the documentary film world, according to a couple of veteran Bay Area documentary filmmakers we interviewed (one spoke only on background). For documentaries that present themselves as journalism, documentary filmmaker Chris Metzler told us, “The rule is, you don’t pay a subject because it will corrupt the process and authenticity you’re trying to capture.”

That rule has become more of a guideline in recent years, particularly as technological advances have made it easier to become a documentary filmmaker. And even the guideline is a little squishy when it comes to interviewing consultants or powerful people who expect to be compensated for their time, or with wanting to

ensure people of limited means can take part in a film’s promotion.

Metzler also said that a financial arrangement can influence a film less than an ideological or cultural affinity. That can be particularly strong in the Burning Man world, as Weitz told us, conceding that most art done on Burning Man ends up being at least a little hagiographic: “I think it’s inevitable whenever anyone writes about or makes a film about Burning Man, because we love it.”

Metzler said he simply doesn’t pay sources, but he also said the determining factor should be, “Does it change what you have access to and how people behave?”

### TWO VIEWS

There are at least a couple ways for burner true believers to look at the event, its culture, and its leadership. One is to see Burning Man as a unique and precious gift that has been bestowed on its attendees by Harvey, its wise and selfless founder, and the leadership team he assembled, which he formalized as an LLC in 1997.

That seems to be the dominant viewpoint, based on reactions that I’ve received to past critical coverage (and which I expect to hear again in reaction to this article), and it is the viewpoint of the makers of this film. “They’ve dedicated their lives to creating this platform that allows people

to go out and create art,” Brown said.

Another point-of-view is to see Burning Man as the collective, collaborative effort that it claims to be, a DIY experiment conducted by the voluntary efforts of the tens of thousands of people who create the art and culture of Black Rock City from scratch, year after year.

Yes, we should appreciate Harvey and the leaders of the event, and they should get reasonable retirement packages for their years of effort. But they’ve also had some of the coolest jobs in town for a long time, and they now freely travel the world as sort of countercultural gurus, not really working any harder than most San Franciscans.

Should the gratitude we feel toward them really be so much greater than the gratitude they feel toward us, the people who hold fundraisers and make sacrifices and toil for months on end for no compensation to give Burning Man its artistic, cultural, and financial value?

In that sense, it’s the community that has gifted Burning Man to the people who run it. So, as *Spark* claims, is the LLC really planning to gift it back? We’ll see. As Weitz told me when we discussed that idea and whether it’s really true, “I think everyone wants to live up to that phrase.”

Brown also told us that final phrase might have been a little wishful thinking, or perhaps a prompt for burners: “I wrote that card for the end of the film expressing the intention we heard from the Burning Man founders, but I also wrote it to show that it is a process that is just beginning, and we do not yet know the outcome. My bet is that the community will hold them to it.” **SFBG**

*Guardian City Editor Steven T. Jones is the author of The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture (2011, CCC Publishing).*

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**GUARDIAN  
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BY CHERYL EDDY  
cheryl@sfbg.com

**FILM** First things first: yeah, you *did* just attend the 11th San Francisco Documentary Film Festival in November. The schedule shift for the 2013 fest — it's now sandwiched between the well-established San Francisco International Film Festival (which ended May 9) and Frameline (starts June 20) seasons — is a gamble. Will Bay Area film fans (who probably also attended the DocFest-affiliated SF IndieFest in February) suffer festival fatigue, or will DocFest's programming (Burning Man! Bettie Page! Pint-sized magicians!) lure 'em in anyway?

Let's hope it's the latter, since the 12th annual fest boasts a well-curated mix of films that loosely fall into two categories: those with provocative subject matter and those that are crowd-pleasers, with crossover potential therein. Opening-night selection *Spark: A Burning Man Story* melds both traits. Suitable for both longtime Burners and folks who don't know much about that colorful desert carnival — but have marveled at the scope of its cultural influence, for better and worse — this film by locals Steve Brown and Jessie Deeter offers an insider's look at variously chaotic, despairing, and triumphant preparations for the 2012 festival.

*Spark* captures Burning Man's inner-circle organizers amid a tumultuous period, as they confront concerns both practical (including a stressful ticket-sale snafu) and philosophical (why are they selling tickets in the first place?) that have exploded along with the event's ever-growing popularity. The film doesn't shy away from showing the less-graceful aspects of this transformation, but at its core it's a fairly starry-eyed celebration of Burning Man's allure, depicting the event as a magnet for artists and free spirits — and *Spark*'s striking cinematography suggests that Brown, Deeter, and crew also found inspiration there.

"For some people, Burning Man ignites a passion or creativity that might have been buried or beaten out of them through their adult life," says Brown, a first-time filmmaker with a background in tech start-ups. "That was the theme of the film: what does it look like, maybe for the first time, to act on a dream? It takes a lot of courage and tenacity to make that happen — and inevitably, dreams collide with reality and become difficult and challenging, and you have to make



# Realness

compromises. I saw a lot of stories like that coming out of Burning Man, and it was kind of my story, too." (For more on *Spark*, check out Steven T. Jones' article in this issue of the Bay Guardian.)

Bearing a far less hopeful message is DocFest's closing-night film, *Terms and Conditions May Apply*, about internet privacy (or rather, the increasing lack thereof). Director Cullen Hoback turns to animation, talking-head interviews, and pop-culture snippets — like *Parks and Recreation*'s lovable lout Ron Swanson learning about "cookies" — to liven up what could've been a movie comprised mostly of computer screenshots.

Though a late-act attempt to ambush-interview Mark Zuckerberg feels a little gratuitous, the concerns Hoback raises are completely legit, and backed up with real-life examples; thanks to government initiatives like the Patriot Act and corporate sneakiness (you don't really read those lengthy "Terms and Conditions" agreements before you click through, do you? Does anyone?), one's online profile can be laid bare with ease. This explains why those random ads on Amazon seem to know an awful lot about your interests — and, more alarmingly, why a SWAT team paid

an urgent visit to a guy whose *Fight Club*-inspired Facebook status was misinterpreted as a terrorist call to action.

Another film that'll drive you into your fear-the-future bunker is Vivienne Roumani's *Out of Print*, which packs a lot of information into its 55-minute running time. There's the expected discussion of how self-publishing online has upended the traditional publishing world, but also thoughtful investigations of the importance of libraries, of fair-use access versus copyright laws, and of how reading short snippets online is actually changing the way our brains learn. Chillingly, the film sits down with a group of teenagers repulsed by the idea of library research. Like, who has time to read an entire book on a single subject? "I'd rather just Google it," one kid shrugs. (That sound you hear is the concept of *critical thinking* dying a slow, agonizing death.) And it's not just kids: the film cites a statistic that one out of every four American adults did not read a book in any format in 2012.

Thank goodness for *Magic Camp*, Judd Ehrlich's gentle study of a summer camp for proudly nerdy budding magicians. "I like the elegance of magic," one tween rhapsodizes, and it's heartwarming to see

DocFest is back (already!) with a slate of standouts

attitudes like that embraced, even if some of the counselors deploy tough-love to help their charges improve. All of the campers Ehrlich profiles face obstacles in their normal lives (Tourette's syndrome, dyslexia, parents struggling with long-term unemployment), and the kids clearly view their week-long escape as more than just a chance to refine their card tricks. For some of them, it's their only crack at a safe space where uniqueness is not just encouraged, but actually celebrated.

Similar uplift — but with much darker undertones — comes courtesy of *Running for Jim*, about cross-country coach Jim Tracy, who's led the girls' team at San Francisco's University High to multiple state championships. KGO-TV's Dan Noyes co-directs this profile of a respected (if cantankerous) leader who lives in his car on occasion (a stark contrast, one suspects, to the home lives of the student athletes who attend the private school). When Tracy, a lifelong runner himself, develops Lou Gehrig's disease, the kids rally to support him — and his sarcastic sense of humor remains intact, even as his body falters. Another local film about courage in the face of a devastating illness can be found in *The Sum Total of Our Memory*, Barbara Klutinis'

sensitive, surprisingly optimistic look at married couples grappling with Alzheimer's disease. The 30-minute film, which draws on both interviews and experimental-film techniques, is a high point in the festival's shorts program devoted to Bay Area filmmakers.

One of the hotter DocFest tickets is sure to be Mark Mori's affectionate *Bettie Page Reveals All*, narrated in the form of a rambling, chuckle-punctuated interview with the late pin-up icon herself. (We never actually see her except in archival film and images.) Even die-hards who already know the story behind the legend — a rough childhood, several unsuccessful marriages, mental-health issues — will likely learn some new tidbits. (A friend recalls watching 2005's unauthorized biopic *The Notorious Bettie Page* with its subject, who holered her opinion — "Lies! Lies!" — throughout.) Associates like Hugh Hefner and Dita Von Teese drop by to praise Page's talents and legacy, but there's no greater proof of lasting glamour than Page's famous photographs, which she clearly loved posing for, and never regretted, even after embracing Christianity later in life.

Elsewhere in the fest, animal lovers should take note of *Life with Alex*, Emily Wiok's profile of "real-life Dr. Doolittle" Irene Pepperberg, a scientist who spent decades working with an African Gray Parrot named Alex — who, despite his "walnut-sized brain," developed a large vocabulary and the ability to identify certain colors and shapes. To its credit, the film also includes points of view that are skeptical of Dr. Pepperberg's research (see: "Clever Hans"), though its cloying piano score grates long before the hour-long film reaches its conclusion.

Also worth mentioning, and filed under "straight from Sundance," are Mike Lerner and Maxim Pozdorovkin's *Pussy Riot: A Punk Prayer*, about the young, outspoken, and unfairly imprisoned Russian feminists; and Nick Ryan's *The Summit*, set atop the world's second-highest peak. The latter uses riveting re-enactments (à la 2003's *Touching the Void*) and eyewitness interviews to piece together a disastrous chain of events that ended in 11 deaths in a 48-hour period — setting a grim new record for the sport of mountaineering. **SFBG**

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# In search of...

'The Vortex Phenomena'  
unearths the unknown

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** In the 1970s conspiracy-theory culture flourished as never before, an unsurprising development considering the disillusioned malaise that set in after the turbulence of the 1960s and Watergate. In addition to innumerable theories about the "truth" behind JFK's death (and later Elvis'), there was suddenly a widespread fascination with such questionable phenomena as the Bermuda Triangle, UFOs, Bigfoot, extra-sensory perception, the "Amityville Horror," and so forth. Naturally this interest rapidly spread from cheap paperbacks to television and drive-in screens.

Such obsessions occasionally sparked upscale treatment (i.e. 1977's *Close Encounters of the Third Kind*), but were more often exploited by filmmakers working on the trashier side of the audiovisual entertainment spectrum. Ergo the surfeit of cinematic dumpster-diving that comprises the Vortex's June series "The Vortex Phenomena," whose four Thursday evenings are dedicated to exploring the unknown in movies that themselves are largely pretty dang unknown.

There are at least a couple exceptions — and interestingly they're the ones least relevant to the theme, being traditional supernatural horror. Most prominent is John Carpenter's 1980 *The Fog*, his entry into the relative big time after indie *Halloween* basically invented slasherdom two years prior. Depicting murderous mariner ghosts who attack a coastal town on its centennial, *The Fog* is an atmospheric classic of sorts that almost became a career-ending bomb. Assembling a rough cut, Carpenter thought the results so flat he did extensive reshoots that ultimately constituted about a third of the final, successful version. The film still has a structural problem, though: we know early on that the ghoulies want to claim six lives, and since right off the bat they take three, there's no huge sense of peril for the cluttered cast (including Jamie Lee Curtis, her *Psycho*-shower-victim mom Janet Leigh, bodacious Adrienne Barbeau, and Hal Holbrook). Trivia note: it was partly shot in Point Reyes and Bolinas.

The other moderately well-known film in the Vortex series is

*The Dunwich Horror*, a striking 1970 H.P. Lovecraft adaptation with erstwhile Gidget and all-around perky girl Sandra Dee as a graduate student unknowingly recruited for demonic sacrifice by a superbly creepy Dean Stockwell. Otherwise, "Phenomenon" features movies even the fairly learned horror fan has probably never heard of — though if you were of viewing age in the 1970s you might have actually seen (and forgotten) a couple of them on network TV.

A pilot for an unproduced series, 1973's *Baffled!* features Leonard Nimoy in an unusually debonair role as a racecar driver who begins experiencing psychic visions of future mayhem (sometimes, inconveniently, when he's behind the wheel). They draw him to England, where a visiting movie star (Vera Miles, another veteran of 1960's *Psycho*) finds her 12-year-old daughter going through an uber-bratty phase possibly heightened by demonic possession. The slick mix of comedy-mystery and horror doesn't quite work, but *Star Trek* aficionados will enjoy the inexplicable wrongness of seeing Nimoy as a conventional suave action hero, saying things like "You're a great-lookin' chick!"

A stand-alone, more typical TV "Movie of the Week" of the same era was 1975's *Satan's Triangle*, which offered "one explanation" for the ongoing mystery of disappearances in the Bermuda Triangle. Forgotten bo-hunk Doug McClure is part of a Coast Guard rescue team answering a distress signal from a wrecked yacht on which are found various corpses — and one traumatized survivor, Kim Novak (yet another Hitchcock veteran). What happened? A hint: Name-check the title. And expect a very Christian ending. It's like a fairly clever attenuated *Twilight Zone* or *Night Gallery* episode.

Those series' actual mastermind, Rod Serling, narrates the 1973 omnibus horror feature *Encounter with the Unknown* — something of a ruse, since he neither wrote or produced this amateurish trilogy of dull, dismal horror stories. Also on the yakkety side is 1978 Italian lukewarm mess *Eyes Behind the Stars*, in which space

invaders wearing sparkly hoodies and leotards with motorcycle-helmet-type face visors wreak convoluted havoc on any human who gets wise to their murky global conspiracy.

There's likewise too much talk and not enough terror in 1979's *The Kirlian Witness*, a murder mystery about a dead florist (and telepathic plants) that's just odd enough to hold interest. The "secret life of plants" was big that year — then-massively popular Stevie Wonder released an album of that same name, one that was soundtrack to a documentary about floral phenomena that played theaters but seems to have been completely removed from the public sphere since.

The hairy mother of all speculative subject matters arrives in the form of *Yeti: The Giant of the 20th Century*, a 1977 wonder that manages to combine two of the decade's most disreputable subgenres, the Bigfoot cash-in and the *King Kong* knockoff. Dino De Laurentiis' massively publicized, critically mauled 1976 *Kong* remake inspired a lot of cheap imitations, none sillier than this Italian production which basically copies the entire second half of that revamp, albeit with a muscled bear in a fright wig giganticized via primitive process shots, terrorizing Toronto. He's like a 100-foot tall, glacier-thawed, million-year-old Wolfman Jack.

The yeti does not appear to have genitals, but gets *very* excited when the heroine of this otherwise family-targeted entertainment inadvertently rubs one giant nipple. (That is the kind of attention to detail one appreciates in "Un Film di Frank Kramer," a.k.a. Gianfranco Parolini, a veteran of spaghetti westerns and Hercules movies.) It's no *Shriek of the Mutilated* (1974) as yeti movies go, but it does have disco music, super loud wide-lapel men's sports coats, a heroic Lassie-type dog, and magical leaps of narrative continuity. **SFBG**

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DOCFEST

The 12th San Francisco Documentary Film Festival runs June 6-23 at venues including the Roxie, 3117 16th St, SF; Balboa, 3630 Balboa, SF; Aquarius, 430 Emerson, Palo Alto; and New Parkway, 474 24th St, Oakl. For tickets (most shows \$11; opening night \$20; passes, \$25-\$160), additional venue information, and schedule, visit www.sfindie.com. For commentary, see "Realness."

OPENING

**The East** In Zal Batmanglij and Brit Marling's powerful second film collaboration (Batmanglij directs, and the pair co-wrote the screenplay, as in 2011's *Sound of My Voice*), Marling plays Sarah, an intelligence agent working for a private firm whose client list consists mainly of havoc-wreaking multinationals. Sarah, presented as quietly ambitious and conservative, is tasked by the firm's director (Patricia Clarkson) with infiltrating the East, an off-the-grid activist collective whose members, including Benji (Alexander Skarsgård), Izzy (Ellen Page), and Doc (Toby Kebbell), bring an eye-for-an-eye sensibility to their YouTube-publicized "jams." Targeting an oil company responsible for a BP-style catastrophe, they engineer their own spill in the gated-community habitat of the company's CEO, posting a video that juxtaposes grisly images of oil-coated shorebirds and the unsettling sight of gallons of crude seeping through the air-conditioning vents of a tidy McMansion. A newspaper headline offers a facile framework for understanding their activities, posing the alternatives as "Pranksters or Eco-Terrorists?" But as Sarah examines the gut-wrenching consequences of so-called white-collar crime and immerses herself in the day-to-day practices of the group, drawn in particular to the charismatic Benji, the film raises more complex questions. Much of its rhetorical force flows from Izzy, whom Page invests with a raw, anguished outrage, drawing our sympathies toward the group and its mission of laying bare what should be unbearable. (1:56) *California, Embarcadero*. (Rapoport)

**Fill the Void** Respectfully rendered and beautifully shot in warm hues, *Fill the Void* admirably fills the absence on many screens of stories from what might be considered a closed world: the Orthodox Hasidic community in Israel, where a complex web of family ties, duty, and obligation entangles pretty, accordion-playing Shira (Hada Yaron). An obedient daughter, she's about to agree to an arranged marriage to a young suitor when her much-loved sister (Renana Raz) dies in childbirth. When Shira's mother (Rit Sheleg) learns the widower Yochay (Yiftach Klein) might marry a woman abroad and take her only grandchild far away, she starts to make noises about fixing Shira up with her son-in-law. The journey the two must take, in possibly going from in-laws to newlyweds, is one that's simultaneously infuriating, understandable, and touching, made all the more intimate given



director Rama Burshtein's preference for searching close-ups. Her affinity for the Orthodox world is obvious with each loving shot, ultimately infusing her debut feature with a beating heart of humanity. (1:30) *Albany, Clay, Smith Rafael*. (Chun)

**The Internship** Owen Wilson and Vince Vaughn weasel their way into being Google's oldest interns. Yes, but will they ride the GBUS to MTV? (1:59) *Four Star, Marina*.

**Kings of Summer** Ah, the easy-to-pluck, easy-to-love low-hanging fruit of summer — and a coming of age. Who can blame director Jordan Vogt-Roberts and writer Chris Galletta, both TV vets, for thinking that a juicy, molasses-thick application of hee-hee-larious TV comedy actors to a *Stand by Me*-like boyish bildungsroman could only make matters that much more fun? When it comes to this wannabe-feral Frankenteen love child of Terrence Malick and *Parks and Recreation*, you certainly don't want to fault them for original thinking, though you can understand why they keep lurching back to familiar, reliably entertaining turf, especially when it comes in the form of Nick Offerman of the aforementioned *P&R*, who gets to twist his Victorian doll features into new frustrated shapes alongside real-life spouse Megan Mullally. Joe (Nick Robinson) is tired of his single dad (Offerman) stepping on his emerging game, so he runs off with neurotic wrestling pal Patrick (Gabriel Basso) and stereotypically "weirdo foreign" kid Biaggio (Moises Arias) to a patch of woods. There, from scrap, they build a cool-looking house that resembles a Carmel boho shack and attempt to live off the land, which means mostly buying chicken from a Boston Market across a freeway. Pipes are pummeled, swimming holes are swum, a pathetically wispy mustachio is cultivated — read: real burly stuff, until the rising tide of testosterone threatens to poison the woodland well. Vogt-Roberts certainly captures the humid sensuality and ripe potential of a Midwestern summer — though some of the details,

like the supposedly wild rabbit that looks like it came straight from Petco, look a bit canned — and who can gripe when, say, *Portlandia*'s Kumail Nanjiani materializes to deliver monster wontons? You just accept it, though the effect of bouncing back and forth between the somewhat serious world of young men and the surprisingly playful world of adults, both equally unreal, grows jarring. *Kings of Summer* isn't quite the stuff of genius that marketing would have you believe, but it might give the "weirdo foreign" art house crowd and TV comedy addicts something they can both stand by. (1:33) (Chun)

**Much Ado About Nothing** Joss Whedon (last year's *The Avengers*) shifts focus for a minute to stage an adaptation of the Shakespeare comedy, drawing his players from 15 years' worth of awesome fantasy/horror/sci-fi TV and film projects. When the Spanish prince Don Pedro (Reed Diamond) pays a post-battle visit to the home of Leonato (Clark Gregg) with his officers Claudio (Fran Kranz) and Benedick (Alexis Denisof), Claudio falls for Leonato's daughter, Hero (Jillian Morgese), while Benedick falls to verbal blows with Hero's cousin Beatrice (Amy Acker). Preserving the original language of the play while setting his production in the age of the iPhone and the random hookup, Whedon makes clever, inventive use of the juxtaposition, teasing out fresh sources of visual comedy as well as bringing forward the play's oddities and darker elements. These shadows fall on Beatrice and Benedick, whose sparring — before they succumb to a playfully devious setup at the hands of their friends — has an ugly, resentful heat to it, as well as on Hero and Claudio, whose filmy romance is unsettlingly easy for their enemies, the malevolent Don John (Sean Maher) and his cohorts, to sabotage. Some of Acker and Denisof's broader clowning doesn't offer enough comic payoff for the hammy energy expenditure, but Nathan Fillion, heading up local law enforcement as the constable Dogberry, delivers a gleeful depiction of blundering

idiocy, and the film as a whole has a warm, approachable humor while lightly exposing "all's well that ends well"'s wacky, dysfunctional side. (1:49) (Rapoport)

**1 Mile Above** When his brother dies suddenly, sheltered Taiwanese student Shuhao takes possession of the older boy's "riding diaries," determined to complete his sibling's dream of biking to the highest point in Tibet. It'd be a perilous journey even for an experienced cyclist — but Shuhao's got gutsy determination that (almost) makes up for his wobbly wheels. Fortunately, nearly everyone he meets en route to Lhasa is a kind-hearted soul, including a food-obsessed fellow traveler who doles out advice on how to avoid government checkpoints, prevent "crotch trouble" (from all that riding), and woo women, among other topics. (The cruel weather, steep inclines, and hostile wild dogs he faces, however, aren't as welcoming.) Jiayi Du's based-on-true-events drama doesn't innovate much on similar adventure tales — spoiler alert: it's the journey, not the destination, that counts — but it admirably avoids melodrama for the most part, and the gorgeous location photography is something to behold. (1:29) *AMC Cupertino Square 16*. (Eddy)

**The Purge** Ethan Hawke and Lena Headey star in this sci-fi thriller that imagines the United States has curbed its crime rate by allowing one completely lawless 12-hour period each year. Brilliant plan! What could possibly go wrong? (1:25) *Shattuck*.

**Shadow Dancer** Watching the emotions flicker across the exquisitely smooth, pale plane of Andrea Riseborough's face is one of the central pleasures of *Shadow Dancer*. Likely the surest step Madonna made in making 2011's *W.E.* was choosing the actress as her Wallis Simpson — her features fall together with the sweet symmetry of a, well, Madonna, and even when words, or the script, fail her, the play of thoughts and feelings rippling across her brow can fill out a movie's, or a character's, failings admirably. The otherwise graceful, good-looking

*Shadow Dancer* fumbles over a few in the course of resurrecting the Troubles tearing apart Belfast in the 1990s. After feeling responsible for the death of a younger brother who got caught in the crossfire, Collette (Riseborough) finds herself a single mom in league with the IRA. Caught after a scuttled bombing, the petite would-be terrorist is turned by Mac (Clive Owen) to become an informant for the MI5, though after getting quickly dragged into an attempted assassination, Collette appears to be way over her head and must be pulled out — something Mac's boss (Gillian Anderson) won't allow. Director James Marsh (2008's *Man on Wire*) brings a keen attention to the machinations and tested loyalties among both the MI5 and IRA, an interest evident in his *Red Riding: In the Year of Our Lord 1980* (2009), and even imbues otherwise blanked-out, non-picturesque sites like hotel suites and gray coastal walks with a stark beauty. Unfortunately the funeral pacing and gaps in plotting, however eased by the focus on Riseborough's responses, send the mind into the shadows. (1:44) *Embarcadero*. (Chun)

**Violet and Daisy** The 1990s revival has already infiltrated fashion and music; *Violet and Daisy*, the directorial debut of Oscar-winning *Precious* (2009) screenwriter Geoffrey Fletcher, suggests that cinema may be next. Unfortunately, not enough time has passed since the first wave of *Pulp Fiction* (1994) knockoffs to make the genre feel particularly interesting again. And yet here comes a pair of assassins dressed as nuns, cracking long-winded jokes before unloading on their targets with guns they've concealed in pizza boxes ... as an AM radio hit ("Angel of the Morning") swells in the background, and Danny Trejo stops by for a cameo. At least this Tarantino-lite exploration of crime and daddy issues has an appealing cast; besides Trejo, Alexis Bledel (sporting Mia Wallace bangs) and Saoirse Ronan play the jailbait titular killers, and James Gandolfini pops in as a sad-sack who manages to evade their bullets because, like, he's nice and stuff. Despite their efforts, the over-stylized *Violet and Daisy* comes off like a plate of leftovers reheated too long after the fact. (1:28) (Eddy)

**Wish You Were Here** One of few bright spots in *The Great Gatsby*, Joel Edgerton returns in this Aussie import that doesn't need to set off 3D glitter bombs to win over its audience — that's the power of a well-acted, well-written thriller. Under the opening credits we witness married Sydney couple Dave and Alice (Edgerton and Felicity Price, who co-wrote the script with her husband, director Kieran Darcy-Smith), along with Alice's sister Steph (*Warm Bodies*' Teresa Palmer) and new beau Jeremy (Antony Starr), having a blast on their Southeast Asian escape: sampling exotic food, dancing all night, spotting an elephant wandering the streets ... oh, and guzzling drinks and gobbling drugs. Next scene: Dave and Alice returning home to their two young children, tension in the air, vacation bliss completely erased. It seems Jeremy is missing, somewhere in remote Cambodia — and that's not the only lingering fallout from this journey gone terribly awry. Flashbacks mix with present-day scenes, including the police inquiry into Jeremy's disappearance, to flesh out what happened; the end result is a suspenseful, surprising, precisely-assembled tale that only reveals what it needs to as the minutes tick by. (1:33) *Opera Plaza, Shattuck*. (Eddy)

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CONTINUES ON PAGE 38 >>



**“TRULY DELIGHTFUL, CHARMING, SEXY, AND SMARTLY DONE.**  
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FILM LISTINGS

CONT>>>

**Before Midnight** Proving (again) that not all sequels are autonomic responses to a marketplace that rewards the overfamiliar, director Richard Linklater and his cowriters Julie Delpy and Ethan Hawke reconnect with the characters Céline and Jesse, whom we first encountered nearly 20 years ago on a train and trailed around Vienna for a night in *Before Sunrise*, then met again nine years later in *Before Sunset*. It's been nine more years since we left them alone in a Paris apartment, Céline adorably dancing to Nina Simone and telling Jesse he's going to miss his plane. And it looks like he did. The third film finds the two together, yes, and vacationing in Greece's southern Peloponnese, where the expansive, meandering pace of their interactions — the only mode we've ever seen them in — is presented as an unaccustomed luxury amid a span of busy years filled with complications professional and personal. Over the course of a day and an evening, alone together and among friends, the two reveal both the quotidian intimacies of a shared life and the cracks and elisions in their love story. (1:48) *Embarcadero, Piedmont, Shattuck, Sundance Kabuki.* (Rappoport)

**Frances Ha** Noah Baumbach isn't exactly known for romance and bright-eyed optimism. Co-writing 2009's *Fantastic Mr. Fox* with director Wes Anderson is maybe the closest to "whimsy" as he's ever come; his own features (2010's *Greenberg*, 2007's *Margot at the Wedding*, 2005's *The*

*Squid and the Whale*, 1997's *Mr. Jealousy*, and 1995's *Kicking and Screaming*) tend to veer into grumpier, more intellectual realms. You might say his films are an acquired taste. But haters beware. *Frances Ha* — the black-and-white tale of a New York City hipster (Baumbach's real-life squeeze, Greta Gerwig, who co-write the script with him) blundering her way into adulthood — is probably the least Baumbach-ian Baumbach movie ever. Owing stylistic debts to both vintage Woody Allen and the French New Wave, *Frances Ha* relies heavily on Gerwig's adorable-disaster title character to propel its plot, which is little more than a timeline of Frances' never-ending micro-adventures: pursuing her nascent modern-dance career, bouncing from address to address, taking an impromptu trip to Paris, visiting her parents (portrayed by the Sacramento-raised Gerwig's real-life parents), "breaking up" with her best friend. It's so charming, poignant, and quotable ("Don't treat me like a three-hour brunch friend!") that even those who claim to be allergic to Baumbach just might find themselves succumbing to it. (1:26) *Embarcadero, Piedmont, Shattuck, Smith Rafael, Sundance Kabuki.* (Eddy)

**Now You See Me** Cheese can be a tough factor to quantify, but you get close to the levels *Now You See Me* strives for when you picture the hopelessly goofy, tragically coiffed Doug Henning lisping, "It's magic!" somewhere between Bob "Happy Little Tree" Ross and a rainbow sprinkled with Care Bears. *Now You See Me*, however, is much less likely to be dusted off and adored by a Bronies-style cult. Four seemingly

savvy street and stage magicians (Jesse Eisenberg, Woody Harrelson, Isla Fisher, and Dave Franco) are brought together by tarot card invite by a mysterious host. What follows is a series of corny performances by the crew, now dubbed the Four Horseman, that are linked to a series of Robin Hood-like, or not, thefts. Nipping at their heels are a loudly flustered FBI agent (Mark Ruffalo, working an overcooked Columbo impression), a waifish Interpol detective (Mélanie Laurent, as if slouching through a Sorbonne semester), and a professional debunker (Morgan Freeman, maintaining amusement). In the course of the investigation, the Horsemen's way-too-elaborate and far-from-apocalyptic illusions are taken apart and at least one vigorously theatrical fight scene takes place — all of which sounds more riveting than what actually transpires under the action-by-the-book watch of director Louis Leterrier, who never succeeds in making the smug, besuited puppets, I mean Horsemen, who strut around like they're in *Ocean's Eighteen 4D*, anything remotely resembling cool. Or even characters we might give a magical rabbit's ass about. For all its seemingly knowing pokes at the truth behind the curtain, *Now You See Me* lacks much of the smarts and wit of loving deconstructionists like Penn and Teller — glimmers of which can only be made out in the smirk of Harrelson and the knowing twinkle of Freeman — or even the tacky machismo of Criss Angel, as well as a will to get to a truth behind the mystery. Or is the mystery behind the truth? (1:56) *California, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki.* (Chun) **SFBG**

A NEW RESTORATION OF JOURNEY TO ITALY (1954) PLAYS THE CASTRO.



REP CLOCK

Schedules are for Wed/5-Tue/11 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$5-10. "OpenScreening," Thu, 8. For participation info, contact programming@atasite.org. "Bollywood Trannies: Queering Desi Cinema," short films, Sat, 7.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-13. •**Elmer Gantry** (Brooks, 1960), Wed, 2:30, 7, and **Atlantic City** (Malle, 1980), Wed, 4:55, 9:30. •**Bring Me the Head of Alfredo Garcia** (Peckinpach, 1974), Thu, 7, and **Two-Lane Blacktop** (Hellman, 1971), Thu, 9:05. "Midnites for Maniacs: Johnny Depp's 50th Birthday Triple Feature:" •**Benny and Joon** (Chechik, 1993), Fri, 7; **What's Eating Gilbert Grape** (Hallström, 1993), Fri, 9:30, and **Cry Baby** (Waters, 1990), Fri, 11:59. One or all three films, \$13. •**Romeo + Juliet** (Luhmann, 1996), Sat, 2:45, 7, and **Strictly Ballroom** (Luhmann, 1992), Sat, 1, 5:05, 9:20. •**Journey to Italy** (Rossellini, 1954), Sun, 3:05, 7, and **Stromboli** (Rossellini, 1949), Sun, 1, 4:50, 8:40. "Inforum presents: An Evening Affair with Dan Savage and Daniel Handler," Tue, 7. For tickets (\$15-80) and info, visit dansavage.eventbrite.com.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Elemental** (Roshan and Vaughan-Lee, 2012), call for dates and times. **Frances Ha** (Baumbach, 2012), call for dates and times. **Midnight's Children** (Mehta, 2012), call for dates and times. **Renoir** (Bourdos, 2012), call for dates and times. **Stories We Tell** (Polley, 2012), call for dates and times. **China Blue** (Peled, 2005), Wed, 7. **Fill the Void** (Burshtein, 2012), June 7-13, call for times. **Rebels With a Cause** (Kelly, 2012), June 7-13, call for times. **Store Wars: When Wal-Mart Comes to Town** (Peled, 2001), Sun, 4. **Bitter Seeds** (Peled, 2011), Sun, 7.

**CINEMARK CENTURY 14** 1201 Locust, Walnut Creek; www.wcsff.com. \$12-25. "Walnut Creek International Short Film Festival," Fri-Sun.

**"FILM NIGHT IN THE PARK"** This week: Contratti Park, Central Field, Fairfax; www.

filmnight.org. Free (donations appreciated).

**Chasing Ice** (Orlowski, 2012), Fri, 8.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, milibrary.org/events. \$10 (reservations required as seating is limited). "CinemaLit Film Series: On the Road:" **Paper Moon** (Bogdanovich, 1973), Fri, 6.

**NEW PARKWAY** 474 24th St, Oakl; www.thewparkway.com. \$6-10. "New Parkway Family Classics:" **Ghostbusters** (Reitman, 1984), Fri, 4; Sat, 12:30. "Thrillville:" **Queen of Outer Space** (Bernds, 1958), Sun, 6.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. PFA closed through June 12.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Rebels With a Cause** (Kelly, 2012), Wed-Thu, 7, 9. **In the House** (Ozon, 2012), Thu, 9:15. "Not Just a Day Job: Shorts Program," Wed, 7. "The Trash Treasures of Jon Moritsugu:" **Pig Death Machine** (2013), Wed, 9:30. DocFest: 12th SF Documentary Film Festival, June 6-20. For complete schedule and ticket info, visit www.sfindie.com.

**SAN FRANCISCO STATE UNIVERSITY** Coppola Theater, 1600 Holloway, SF; (415) 338-2467, creativestate.sfsu.edu. \$12. "Legacy Film Festival on Aging," films about older adulthood, Fri, 5:30; Sat-Sun, 10:30am-5:30pm.

**VORTEX ROOM** 1082 Howard, SF; Facebook: The Vortex Room. \$10. "The Vortex Phenomena:" •**Eyes Behind the Stars** (Gariazzo, 1978), Thu, 9, and **The Kirlian Witness** (Sarno, 1979), Thu, 11.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$8-10. "New Filipino Cinema:" **Himala** (Bernal, 1982), Wed, 7:30; **The Reckoning** (Mangansakan II, 2012), Thu, 5:30; **Harana** (Bautista, 2012), Thu, 7:30; **Tondo, Beloved: To What Are the Poor Born?** (Maranan, 2012), Fri, 7; **Colossal** (Alcazaren, 2012), Fri, 5:30; **Aparisyon** (Sandoval, 2012), Fri, 7:30; **Big Boy** (Seno, 2012), Sat, 2; **Diablo** (de Guzman, 2012), Sat, 4; **Why Isn't There** (Jamora, 2012), Sat, 7:30; **Tiktik: The Aswang Chronicles** (Matti, 2012), Sat, 10; "Four Filipina Shorts," Sun, 1; "Panel Discussion: What is New Filipino Cinema?," Sun, 3 (free admission); **Kalayaan** (Alix, 2012), Sun, 4:30; **The Journey of Stars into the Dark Night** (Mardoquio, 2012), Sun, 7. **SFBG**



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# Social Innovation Summit

Wednesday, June 5, 2013 | 10:30AM-5:15PM

City View at Metreon, 135 4th Street, San Francisco

## 10:30 AM Advancing Leaders Fellowship finalists' presentations to judging panel

The Advancing Leaders Fellowship recognizes the ideas, talent, and vision of World Learning alumni by supporting fellows with an award, comprehensive training in social innovation and leadership, and a support network of mentors and peers so that fellows can implement an original social innovation project.

## 1:00 PM Networking lunch

## 3:00-4:30 PM Panel discussion on the Future of Social Innovation

Moderator:

**Catherine Muther** | Founder and President of the Three Guineas Fund

Speakers:

**Jennifer Dulski** | President and COO, Change.org

**Deb Nelson** | Executive Director, Social Venture Network

**Matt Taylor** | Business Development, IDEO.org

**Dr. Yuwei Shi** | Dean and professor of strategic management at Graduate School of International Policy and Management, Monterey Institute of International Studies

## 4:30-5:15 PM Advancing Leaders Fellowship finalists' speed presentations

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**Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

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**Embarcadero** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Marina** 2149 Chestnut. [www.intsf.com/marina\\_theatre](http://www.intsf.com/marina_theatre)

**Metreon** Fourth St/Mission. (800) FANDANGO.

**New People Cinema** 1746 Post. [www.newpeopleworld.com](http://www.newpeopleworld.com).

**1000 Van Ness** 1000 Van Ness. (800) 231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Center** Mission between Fourth and Fifth Sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Sundance Kabuki Cinema** Post/Fillmore. 929-4650.

**Vogue** Sacramento/Presidio. 221-8183.

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**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

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**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

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"DON'T MISS IT"  
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EDITOR TEREL GIBSON PRODUCTION DESIGNER TYLER ROBINSON DIRECTOR OF PHOTOGRAPHY ROSS RIEGE EXECUTIVE PRODUCERS RICHARD ROTHFELD JORDAN VOGT-ROBERTS PRODUCED BY TYLER DAVIDSON PETER SARAF JOHN HODGES WRITTEN BY CHRIS GALLETTA DIRECTED BY JORDAN VOGT-ROBERTS  
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## LEGAL NOTICES

APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: March 7, 2013. To Whom It May Concern: The name of the applicant is: BECK & BLOOM, LLC The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2590 MISSION STREET, SAN FRANCISCO, CA 94110-2593. Type of Licenses Applied for: 41 – ON-SALE BEER AND WINE – EATING PLACE, L#00092; Publication Date: June 5, 2013.

APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: May 21, 2013. To Whom It May Concern: The name of the applicant is: BOUSSINA P & J, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3231 FILLMORE ST, SAN FRANCISCO, CA 94123-3449. Type of Licenses Applied for: 48 - ON-SALE GENERAL PUBLIC PREMISES, L#00088; Publication Date: June 5, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0351221-00. The following is doing business as Heal Write. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/19/13. This statement was signed by Deborah Steinberg in CA.This statement was filed by Melissa Ortiz, Deputy County Clerk, on May 21, 2013. L#00086; Publication: SF Bay Guardian. Dates: May 29 and June 5, 12, 19, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0351016-00. The following is doing business as 1) SF Loves U, 2) San Francisco Loves You. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Maribel Jaldon, Deputy County Clerk, on May 13, 2013. L#00090; Publication: SF Bay Guardian. Dates: June 5, 12, 19, 26, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0351320-00. The following is doing business as SALT N PEPPER GAMES. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/01/13. This statement was signed by Michael K O'Connor in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on May 24, 2013. L#00089; Publication: SF Bay Guardian. Dates: June 5, 12, 19, 26, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0351086-00. The following is doing business as: 1) San Francisco Guitar Tech, 2) SFGT, 3) SFGuitarTech. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/09/13. This statement was signed by Jeremy Borkat in CA.This statement was filed by Michael Jaldon, Deputy County Clerk, on May 15, 2013. L#00084; Publication: SF Bay Guardian. Dates: May 22, 29 and June 5, 12, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350787-00. The following is doing business as 'N MOTION FITNESS. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/01/13. This statement was signed by Charlie Byes in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on May 1, 2013. L#00082; Publication: SF Bay Guardian. Dates: May 22, 29 and June 5, 12, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0351133-00. The following is doing business as Christopher Dog Walkin'. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 05/16/13. This statement was signed by Chris Bean in CA.This statement was filed by Maribel Jaldon, Deputy County Clerk, on May 16, 2013. L#00085; Publication: SF Bay Guardian. Dates: May 29 and June 5, 12, 19, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: May 16, 2013. To Whom It May Concern: The name of the applicant is: ALBERTO'S FOOD MARKET, INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 882 SUTTER ST, SAN FRANCISCO, CA 94109-6115. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00087; Publication Date: May 29 and June 5, 12, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549466. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Natalia Lyn Jonas for change of name. TO ALL INTERESTED PERSONS: Petitioner Natalia Lyn Jonas filed a petition with this court for a decree changing names as follows: Present Name: Natalia Lyn Jonas. Proposed Name: Logan Thomas Jonas. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated

below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 07/02/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00091, Publication dates: June 5, 12, 19, 26, 2013.  
ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549492. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sarah H. Conroy for change of name.  
TO ALL INTERESTED PERSONS: Petitioner Sarah H. Conroy filed a petition with this court for a decree changing names as follows: Present Name: Sarah Holcombe Conroy, Proposed Name: Sarah Holcombe Burke. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 07/11/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on May 10, 2013. L#00083, Publication dates: May 22, 29 and June 5, 12, 2013.

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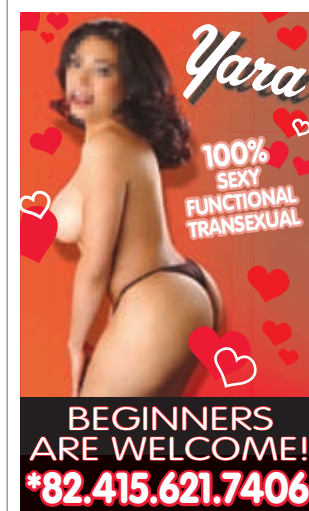
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